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## CONTENTS

E. A. HAHN: <i>C.A.A.S. Annual Meeting</i>	173
<i>Menandrea</i>	173
L. A. POST: revs. of H. Lloyd-Jones (ed.), <i>Menandri Dyscolus</i> ; B. A. van Groningen (ed.), <i>Menander, Dyskolos</i> ; W. H. Hewitt, M. W. M. Pope (tr.), <i>Menander, The Angry Old Man</i> .	
J. T. McDONOUGH, JR.: revs. of J. Bingen (ed.), <i>Menander, Dyscolos</i> ; P. Vellacott (tr.), <i>Menander, The Bad-Tempered Man</i> ; W. G. Arnott (tr.), <i>Menander's Dyskolos</i> .	
P. J. SMITH, S. J.: <i>Sophocles, Ant.</i> 599-603	175
H. S. LONG: <i>Aeschylus, P. V.</i> 284-396 (Murray)	176
H. C. SCHNUR: <i>Winnie Ille Pu</i>	177
H. S. BEALL: <i>Historical Fiction on Classical Themes (Supplement)</i>	180
<i>Reviews</i>	185
J. SCHWARTZ, <i>Pseudo-Hesiodica</i> (Calder). G. R. MORROW <i>Plato's Cretan City</i> (North).	
J. AUBONNET, <i>Aristote, Politique I-II</i> (Smethurst). J. VOGT, <i>Von der Gleichwertigkeit der Geschlechtern in der bürgerlichen Gesellschaft der Griechen</i> (Feldman). A. T. HODGE, <i>The Woodwork of Greek Roofs</i> (Johnson). L. M. POSITANO, D. HOLWERDA, W. J. W. KOSTER, Jo. Tzetzae <i>Commentarii in Aristophanem, II: Comm. in Nubes</i> (Smith). W. B. SEDGEWICK, <i>Plautus, Amphitruo</i> (Hanson). A. DE SELINCOURT, <i>Livy, The Early History of Rome</i> (Schlesinger). D. R. DUDLEY, <i>The Civilization of Rome</i> (Salmon). A. BOETHIUS, <i>The Golden House of Nero</i> (MacKendrick). <i>Opuscula Romana, II</i> (F. P. Johnson). O. W. VON VACANO, <i>The Etruscans in the Ancient World</i> (Ramage). B. H. WARMINGTON, <i>Carthage</i> (Walsh). R. HARDER, <i>Kleine Schriften</i> (Prete). W. OAKESHOTT, <i>Classical Inspiration in Medieval Art</i> (Dawson). C. ROEBUCK, <i>Ionian Trade and Colonization</i> (Erim). Correction (Feb., p. 155).	
A. G. MCKAY: <i>In the Journals</i>	195
B. F. DICK: <i>In the Entertainment World</i>	197
Notes and News	201
Books Received	202

### CAAS ANNUAL MEETING

New York City, April 28-29, 1961

The Classical Association of the Atlantic States will meet in the City of New York on Friday, April 28, and Saturday, April 29. Hunter College will be the host institution, and all sessions will take place there. Hunter's President, Dr. John J. Meng, will greet the guests after dinner on Friday, as will also Prof. Jotham Johnson, President of the New York Classical Club. Co-sponsors with Hunter are Brooklyn College, City College, Columbia University, Fordham University, New York University, Queens College, and the New York Classical Club.

#### Tour of Metropolitan

Before the meeting, on Friday morning at 10:45, Mr. Stuart Shaw of the Metropolitan Museum of Art, Fifth Avenue and 82nd Street, will conduct a guided tour of the Museum's classical collection specially for CAAS members and guests. The party is asked to gather at the Information Desk. It will be possible to obtain lunch in the Museum Cafeteria after the tour.

(Continued on Page 198)

### MENANDREA\*

*Menandri Dyscolus*. Recensuit H. LLOYD-JONES. ("Scriptorum Classicorum Bibliotheca Oxoniensis.") Oxford: Clarendon Press; New York: Oxford University Press, 1960. Pp. xii, 84. \$2.40.

*Menander, Dyskolos*. Met inleiding en commentaar uitgegeven door B. A. VAN GRONINGEN. ("Griekse en Latijnse Schrijvers met Aanteekeningen," 66.) Leiden: E. J. Brill, 1960. Pp. xii, 59. Hfl. 4.

*Menander, The Angry Old Man*. Translated by W. H. HEWITT and M. W. M. POPE. Amsterdam and Cape Town: A. A. Balkema, 1960. Pp. 45. 7s 6d.

The Regius Professor of Greek at Oxford has fortunately devoted his trained eye and mind to preparing a critical text. It is indispensable for scholars, though the editor in his preface modestly disclaims any hope that it will suffice for long. There are forty-one items in his bibliography. He gives Sostratus' mother a speaking part in place of Geta at the beginning of Act 3. The best solution, I believe, is to bring her on from the side while Cnemon is speaking. Let her

\*See Mr. McDonough's, "A Bibliography of The New Menander," *CW* 53 (1959-60) 277-280, 296-298.

enter the shrine and send out Geta with instructions and the ritual basket for daughter Plangon to carry. As leader Plangon naturally receives from Geta the order to start. The editor supplies stage directions and gives all readings of MSS. with a selection of proposed emendations and changes. He leaves many blanks in the text, but indicates how many letters are missing. If he has a fault, it is to take too little account of Menander's dramatic, often unusual, use of words. I should follow the MS. at line 175 and Gallavotti's emendation at 616, giving the line to Gorgias. He thus consents with alacrity when he consents at last. The word added by Lloyd-Jones is wrongly emphatic. The indexes of names and words are exemplary.

The Dutch edition with introduction and notes is intended for students in *gymnasia*. The editor has in press a critical study of the text in French. Here he fills all gaps in the Greek text without citing sources and gives help with stage directions and brief notes. It is a good idea to insert exclamation points where needed in the Greek text. There should be some device to distinguish imperatives apart from footnotes. The one in line 624 is not noted. A word is omitted from line 952. Three words have dropped from line 191 to the next line. He makes Plangon a slave, and does not consider at line 762 that the audience are present as witnesses, nor at 967 that women may have been present but restrained by etiquette from applauding. Let us hope that there will soon be a school edition like this in English.

The translation from South Africa is hard to judge, since there is no way to tell what text is translated. There are stage directions but no notes. The introduction includes an interesting discussion of translators' problems. It is said to be hopeless to try to copy the flexibility of Menander's style, fitting it to the character or the mood. But must everyone be so detached and well bred? When a Greek girl cries out in distress, surely there is something livelier in English than, "Oh! This is disastrous." I find much that is good but also some unhappy renderings: "glance" for "the look in his eye" (258, so also Hight and Casson); "money" for "affection" (309); "promises" for "excuse" (322); "Thrace" for a deme of Attica (408); "armistices" for "libations" (623) and the like. Plangon is unidentified. The *bidens* is called 'fork' or 'spade,' both impossible tools for cultivating stony soil or fishing out a bucket. There is a campfire on stage in Act 3. Good in spots is the best I can say.

HAVERFORD COLLEGE

L. A. POST

Menander, *Dyscolos*. Critical edition by JEAN BINGEN. Leiden: E. J. Brill, 1960. Pp. xvi, 52. Hfl. 5.50.

Menander, *The Bad-Tempered Man* or *The Misanthrope*. A play in Five Scenes. Translated by PHILIP VELLACOTT. With a Foreword by CHRISTOPHER FRY. London and New York: Oxford University Press, 1960. Pp. xxi, 50. \$3.00.

Menander's *Dyskolos* or *The Man Who Didn't Like People*. Translated into English prose by W. G. ARNOTT. London: University of London, The Athlone Press, 1960 (in the United States: Oxford University Press, Inc.). Pp. viii, 45. 5s (\$0.80).

These three works, following the *editio princeps* within one year, afford reassuring evidence of the vitality and solidness of contemporary classical scholarship. They complement one

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another nicely, and — barring cobwebs in one's purse or blindness in one's Greek eye — the purchase of all three can be heartily urged. M. Bingen's introduction (in English which only occasionally betrays its foreign origin, and never presents real difficulties) is a model of clarity and compression, giving us in 6½ pages the basic facts on the rediscovery of Menander; a summary of the play act by act, very handy for those who may be starting from scratch; a discussion of the dramatic structure, date, and meters involved; together with an account of the textual evidence. In the latter section is hidden the intriguing statement (p. x): "The codex contained various comedies by Menander, among them a still unpublished *Samia*." There follows a 58-item bibliography extending to November 10, 1959, and supplemented by four bibliographical *addenda* on p. xvi.

M. Bingen's critical apparatus shows a careful and judicious evaluation of the Bodmer papyrus and of the scholarship of the nine months following the publication of the *princeps*. More than once M. Bingen prefers to make sense out of a papyrus-reading rather than to accept emendations suggested by M. Martin and others, a practise always worthy of emulation. On the other hand, his own conjectures are reasonable and reflect an obvious care to weigh each word in the context of its speech and ultimately of the whole play. For example, in line 162 the change of *êdê* to *ou dê* improves the grammar and meaning alike of this sentence in Knemon's great opening monologue, while remaining orthographically plausible.

Of the two translations, Vellacott's was commissioned by the British Broadcasting Corporation for its Third Programme, and was first broadcast Friday, October 30, 1959, with music composed by Thomas Eastwood, and with Hugh Lloyd-Jones having served as Textual Adviser; Arnott's was made for stage presentation, a performance being given by the boys of University College School, Hampstead, in December 1959. I am indebted to Professor L. J. D. Richardson for bringing to my attention that the Arnott translation was also given by the children of King Edward VIth School at Southampton, April 12, 1960. A picture of the charming set used on this occasion is found in the *Proceedings of the Classical Association*, vol. 57, 1960, between pages 24 and 25.

Arnott translated into a colloquial racy

prose idiom, Vellacott into a much more formal literary verse, imitating the original meters. Analogy might point its limping foot at the Rouse *Odyssey* compared with Lattimore's *Iliad*. Knemon's disgust (beginning of Act Three) is carried off splendidly by Arnott with: "What the hell's going on here? There are thousands of people! Oh, damn them." Vellacott is less successful with: "Now what on earth's going on here, blast it? *People* again! To the crows with them all!" The foreword by Christopher Fry to Vellacott is sheer delight, and the fact that the book is printed gives an ocular advantage which Arnott's text (photo-offset from typed copy I presume) lacks.

In short the excellences of these two fine translations should serve to whet their readers' appetite (even the reader with "little Greek") for Bingen's critical edition.

JAMES T. McDONOUGH, JR.

ST. JOSEPH'S COLLEGE, PHILADELPHIA

#### SOPHOCLES, ANT. 599-603

In a recent article N. B. Booth gives a convincing argument for reading *konis* 'dust' instead of *kopis* 'chopper' in v. 602.<sup>1</sup> He points out that the reasons for which past scholars wished to emend the reading to *kopis* were grounded in the fact that *amâi konis* seemed to be a mixed metaphor. Jebb supported the emendation in his first edition but not in his third; yet he notes as the real difficulty that, although *amâi* originally meant 'gathers in' and only secondarily 'cuts down,' still it must be kept in mind that the metaphor is borrowed from the gathering of the harvest. However, he quotes a plausible explanation for the inconsistency:

Prof Tyrrell holds that it [the verb] is excused by the tumult of feeling in the mind of the Chorus. That is, the metaphor of a young life 'mowed down' is not completed by a mention of the agent, the Destroyer: it is swiftly succeeded in the speaker's thought by a dramatic image

1. *CQ*, n. s., 9 (1959) 76f.

#### In Forthcoming Issues . . .

April: *Studies in Later Latin*

H. F. Graham, "Classical Studies in the Soviet Union"

May: *Textbooks in Latin and Greek, 1961 (10th) List*

June: *Classical Periodicals and Reference Works*

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of the cause, Antigone sprinkling the dust, and defying Creon.<sup>2</sup>

Possibly though, in addition to Booth's argument, there is a further explanation of the metaphor more substantial than Tyrrell's apology for the verb. The notion of "poetical inversion," suggested by Lewis Campbell, strongly indicates a motif of the inversion of natural order, a motif Sophocles employs no less than eighteen times throughout the play. The corpse of Polyneices lies unburied at the same time that the live person of Antigone is buried (1069-71); the mariner, who upset his craft, finishes his voyage with keel uppermost (716f.); the marriage of mother with son (862f.); the wife of Phineus blinds her two sons with a shuttle (971-6); Haemon attempts to kill his father (1234). Words developed from the root of *orthos*, or akin to it in meaning, are continually repeated.<sup>3</sup> This list of unnatural events and the harping on the word *orthos* is a clear indication that Sophocles was definitely concerned with normalcy and its opposite.

Now if we equate *konis* and earth in a generic oneness, the inversion motif harmonizes well with the mixed metaphor suggested by *amâi konis*; normally earth would tend to produce a harvest, not destroy it; but here the natural course is reversed, and the earth seems to destroy the harvest or the *rhiza*.<sup>4</sup>

This motif helps to answer certain objections to *konis*, such as the one advanced by D'Ooge:

[*kopis*] is more appropriate, for, while the gods of the lower world are not represented with a scythe or a sickle as a symbol of their functions (like our "Father Time" or "Death"), yet the figure is so natural that the expression "mow down" or "cut off" is often said of the gods and of men.<sup>5</sup>

Even though Jebb cites a number of uses of the various relevant words in the rest of Greek literature where the image of Death thus armed

might be illustrated,<sup>6</sup> nevertheless, *konis*, as has been shown, may be linked also with the expressions 'mow down' or 'cut off.' The very fact that the figure is so natural with *kopis* argues more against its use than in favor of it; for with it the metaphor is almost trite. As Aristotle remarked: "Metaphors must be taken from appropriate but not obvious things."<sup>7</sup>

PETER J. SMITH, S.J.

IGNATIUS COLLEGE, GUELPH, ONTARIO

#### AESCHYLUS, P. V. 284-396 (MURRAY)

In the *Prometheus Bound* a succession of persons visit Prometheus in his confinement, enabling us to learn his varying reactions to his fate from his talk with different types of interlocutors. First come the Oceanids, who form the chorus, followed presently by their father, Oceanus. It has puzzled editors that Oceanus and his daughters take no notice of one another in verses 284-396: cf. the editions, and my note on P.V. 284-396 (*Proc. Am. Philos. Soc.* 102 [1958] 249.)

After living for some months in Greece I feel that this supposed awkwardness is not only necessary to the structure of the play but also perfectly natural in terms of Greek social life, which revolves around men rather than women. If a Greek heard a disturbance, including hammering, in his neighbor's grounds he might well allow his daughters to investigate, following them as soon as he was able. When he himself arrived, he would naturally address his neighbor, not his daughters (whom he knew to be there anyway), and his daughters would not dream of interrupting their father and another man, but would modestly stay in the background until they were addressed directly or until the men ended their conversation. The problem, such as it is, is for the stage manager, not in the motivation, for it would seem natural to a Greek audience that father and daughters should not speak under the circumstances. Moreover, what Oceanus and the chorus could say to one another, if they did speak together, would only be irrelevant to Aeschylus' purpose. But it would never have occurred to a Greek spectator, I believe, to wonder why Oceanus and his daughters did not address one another.

HAMILTON COLLEGE

HERBERT S. LONG

2. R. Jebb (ed.), *Sophocles, The Plays and Fragments*, Pt. III: *The Antigone* (3d ed.; Cambridge 1900), n. on 601f. (p. 115); cf. App. (p. 253f.).

3. Cf. 162f. *ta men dê poleos . . . theoi . . . ôrthōsan palin*; 189f. *kaí tautēs epi pleontes orthēs*; 403 *legeis orthōs* (w. J.'s n.; cf. 685, 706, 1178); 494 *tôn mēden orthōs en skotōi technōmenōn*; 635f. *gnōmas . . . chrēstas aporthois* (w. J.'s n.); 675f. 1195; cf. also 985, 1203, 1206.

4. For a discussion on the identifying of *rhiza* with *phaos*, see Jebb, op. cit., n. ad loc. (p. 114).

5. M. L. D'Ooge (ed.), *Sophocles' Antigone* (Boston 1887) p. 80.

6. Op. cit., App. p. 254, where add Aesch. Suppl. 637, Ag. 1655.

7. *Rhet.* 1412a10.



## WINNIE ILLE PU

ALEXANDER LENARD (tr.). A. A. Milne: *Winnie Ille Pu. Liber celeberrimus omnibus fere pueris puellisque notus nunc primum de anglico sermone in Latinum conversus*. London: Methuen; New York: Dutton, 1960. Pp. iv, 121; ill. \$3.00.

A significant breakthrough has been achieved: a book somewhat less concerned with lurid or abnormal sex than *Peyton Place* or *Lolita* has made the bestseller list—and in Latin! Messrs. Dutton deserve the gratitude of all classicists for having brought out that beloved, if sometimes a trifle saccharine-y, childhood classic, *Winnie the Pooh*, in a Latin translation. All our earnest arguments about the usefulness of Latin (it disciplines the mind, helps you to learn languages, to write better English, etc.) pale into insignificance beside the fact that possession of the book now ranks with that of a small imported car or a motor cruiser as a status symbol.

The kind of hullabaloo of which every publisher dreams broke out. Members of the most unlikely professions—from Zsa Zsa Gabor to an unnamed Texas cattle rancher—clamored for copies; and if at this writing Miss Marilyn Monroe has not yet asked to play the title role (as she did when she heard of *The Brothers Karamazoff*), it would be rash to exclude that contingency. The press went overboard: *Time's* and other magazines' reviewers who should have known better couched their panegyrics in execrable dog Latin. But all this is to the good.

However, when reviewers, and even teachers of Latin, seriously recommend using the book

as a text book for beginners in school or college (and some "progressive" instructors recommended scrapping Caesar and Cicero in favor of Winnie), the joke begins to wear a trifle thin. At the risk of being called a carping pedant and spoil-sport we must examine the book's Latinity.

The translator, a Hungarian physician now residing in Brazil, undoubtedly knows a good deal of Latin. Unfortunately, he mingles the recondite word, the semi-poetic phrase or usage with frequent solecisms and downright barbarisms, so that the resultant hodge-podge is bound hopelessly to bewilder the beginner. "Ciceronian prose," as the *Buffalo Evening News* writes? Here are a few specimens taken at random: 'to live underground': 'sub terra colare'; 'there he stood': 'illuc stabat'; 'illum plaudam'; 'sol lucidum'; 'multi graphidis'; 'cum cauda deverrere' (which is an extremely rare verb, anyway). If Dr. Lenard declines 'Pu' (as he has every right to), surely it should not be 'Winnie ille Pum' but 'illum.' Use of tenses, moods, demonstratives, reflexives is wildly inconsistent; the past participle is coupled, now with 'est' and 'erat,' now with 'fuit' and 'fuerat'; verbs of stating and perceiving are followed, now by the accusative with infinitive, now by 'quod'; 'edere' alternates with 'manducare', 'coepit' with 'inceptit.' Half-line Vergilian echos alternate with the Latinity of the *Epistulae Virorum Obscurorum*; moreover, Dr. Lenard is not always master of English idiom. 'Here we go gathering nuts and May' is not 'nuces et Maium colligere', since 'May' = 'hawthorn.'<sup>1</sup>

1. The passage below (reproduced, together with the English original, by kind permission of Messrs. E. P. Dutton & Co.) illustrates the virtues of the translation,

## VII

QUO IN CAPITE CANGA ET RU ILLE PARVULUS IN SILVAM VENIUNT ET PORCELLUS BALNEO UTITUR

Nemo undenam orti essent scire videbatur, sed nunc in silva erant: Canga ac Ru ille parvulus. Quaerente Puo quomodo advenirent Christophorus Robinus: 'Ordinario modo,' respondit, 'mi Pu, si tenes quod dicam,' et Pu, nihil omnino intellegens, 'O,' dixit, deinde bis capite nutavit et 'Ordinario modo. Sane,' subjunxit. Deinde ad amicum suum Porcellum visitandum abiit, quid de his rebus cogitaret, scrutatum. Porcelli autem in domo Leporem invenit. Itaque terni confabulati sunt.

'Quod his in rebus mihi parum placet,' dixit Lepus, 'est hoc: hic sumus, tu Pu, tu o Porcelle, egomet . . . ac repente. . .'

which here is rapid and spirited: at the same time it shows why the beginner would be confused, were the work indeed used as a text.

## CHAPTER VII

IN WHICH CANGA AND BABY ROO COME TO THE FOREST, AND PIGLET HAS A BATH

Nobody seemed to know where they came from, but there they were in the Forest: Kanga and Baby Roo. When Pooh asked Christopher Robin, "How did they come here?" Christopher Robin said, "In the Usual Way, if you know what I mean, Pooh," and Pooh, who didn't, said "Oh!" Then he nodded his head twice and said, "In the Usual Way. Ah!" Then he went to call upon his friend Piglet to see what he thought about it. And at Piglet's house he found Rabbit. So they all talked about it together.

"What I don't like about it is this," said Rabbit. "Here are we—you, Pooh, and you, Piglet, and Me—and suddenly—"

It would be ungraceful to deny that the translation has its felicities, that Dr. Lenard duplicates English puns and jingles both skillfully and amusingly, and that the experienced Latinist will chuckle. But would anyone teach English from a text composed of equal parts of

Chaucerian, Shakesperean, Fiji pidgin and Tobacco Road usage? *I sooth, him fella teacher sore errour would be after committin', I ween.*

But Messrs. Dutton are, after all, in the bookselling, not the Latin-teaching business. Since *Winnie ille Pu* is unintelligible without its

'Et Ior,' dixit Pu.

'Et Ior—tunc repente. . . .'

'Et Bubo,' dixit Pu.

'Et Bubo—tunc repente. . . .'

'Adde Iorem,' dixit Pu. 'Eius fere oblitus eram.'

'Hic nos omnes sumus,' dixit Lepus lentissime et caute, 'nos omnes, deinde, repente mane quodam expergefacti quid reperimus? Animal alienigenum est nobiscum! Animal, de quo ne rumor quidem venerat! Animal, quod familiam suam semper marsupio secum portat! Putemus me familiam semper mecum portare, quam multis marsupiiis mihi opus sit?'

'Sedecim,' dixit Porcellus.

'Septemdecim, nonne,' dixit Lepus. 'Et uno pro mucchio—denique duodeviginti. Duodeviginti marsupia una veste! Tempus me deficit.' Secundum haec longum et meditabundum fuit silentium . . . deinde Pu, qui aliquamdiu graviter frontem corrugaverat, dixit: 'Censeo ea quindecim esse.'

'Quae?' dixit Lepus.

'Quindecim.'

'Quindecim quae?'

'Familiae tuae membra!'

'Quid refert ad eos?'

Pu rostrum perfricans dixit se Leporem de familia sua loqui cogitavisse.

'Locutus sum?' dixit Lepus obiter.

'Sane, dixisti. . . .'

'Sed hoc ne curaris mi Pu,' dixit Porcellus impatienter. 'Quaeritur: quid nobis est propter Cangam agendum?'

'Teneo,' dixit Pu.

'Optimus modus procedendi,' dixit Lepus, 'est hic; optimus modus est Rum parvulum furto subducere et eum abscondere, et postea, cum Canga rogaverit: "Ubi est Ru ille parvulus?" dicemus: "Eheu!"'

'Eheu,' dixit Pu, se exercens. 'Eheu, ehue. . . Scilicet,' perrexerat, possumus ehue dicere et Rum furto non subducentes.'

'Pu,' dixit Lepus cum bona gratia, 'nec quicquam habes cerebri.'

'Facti huius mihi conscius sum,' dixit Pu remissus.

"And Eeyore," said Pooh.

"And Eeyore—and then suddenly——"

"And Owl," said Pooh.

"And Owl—and then all of a sudden——"

"Oh, and Eeyore," said Pooh. "I was forgetting him."

"Here—we—are," said Rabbit very slowly and carefully, "all—of—us, and then, suddenly, we wake up one morning and, what do we find? We find a Strange Animal among us. An animal of whom we have never even heard before! An animal who carries her family about with her in her pocket! Suppose I carried my family about with me in my pocket, how many pockets should I want?"

"Sixteen," said Piglet.

"Seventeen, isn't it?" said Rabbit. "And one more for a handkerchief—that's eighteen. Eighteen pockets in one suit! I haven't time."

There was a long and thoughtful silence . . . and then Pooh, who had been frowning very hard for some minutes, said: "I make it fifteen."

"What?" said Rabbit.

"Fifteen."

"Fifteen what?"

"Your family."

"What about them?"

Pooh rubbed his nose and said that he thought Rabbit had been talking about his family.

"Did I?" said Rabbit carelessly.

"Yes, you said——"

"Never mind, Pooh," said Piglet impatiently.

"The question is, "What are we to do about Kanga?"

"Oh, I see," said Pooh.

"The best way," said Rabbit, "would be this. The best way would be to steal Baby Roo and hide him, and then when Kanga says, 'Where's Baby Roo?' we say, 'Aha!'"

"Aha!" said Pooh practising. "Aha! Aha! . . . Of course," he went on, "we could say 'Aha!' even if we hadn't stolen Baby Roo."

"Pooh," said Rabbit kindly, "you haven't any brain."

"I know," said Pooh humbly.

trot, they will undoubtedly sell large quantities of the English original as well; and if their ingenious promotion has resulted in stimulating interest in Latin as a by-product, they are to be commended. Those seriously interested in

Latin "juveniles" know that a good annotated translation of Pinocchio has been available for years, while more recently Goodwin Beach's *Petrus Scolopetarius* (*Pistol Pete*) has shown what can be done by writing good conversation-

'Heu dicimus ad Cangam certiore facendam, nos ubi Ru sit, scire. Eheu significat: dicimus, ubi Ru sit, si promiseris te silvam relicturam et nunquam reversuram esse. Nunc, dum cogito, favete linguis!'

Pu in angulum cubiculi concessit et conatus est, apta voce 'eheu' dicere. Modo ei videbatur id, quod Lepus sentiret, optime exponere, modo minime vero. 'Totum in exercitatione esse puto,' cogitabat. 'Scire aveo, an Canga quoque se exercere debeat, si vult nos intellegere.'

'Reliquitur aliquid ad resolvendum,' dixit Porcellus timidissimo murmure subsultans. 'Cum Christophoro Robino locutus sum et mihi dixit Cangas omnino in numero animalium ferocium haberi. Animalia quamvis ferocia minime timeo, sed neminem latet unum animalium ferocium progenie orbatum tam ferox fieri, quam duo animalium ferocium. Quo casu forsitan stultum sit "eheu" dicere.'

'Porcelle,' dixit Lepus graphidem capiens et acumen eius lambens, 'hebes infirmusque es.'

'Manu fortem esse difficile est,' dixit Porcellus singultim, 'de animalium pusillorum grege porco!'

Lepus, qui sedule scribere coeperat suspiciens dixit:

'Est, quia animal parvulum es, quod tu nobis in incepto futuro utilissimus eris.'

Porcellus se maximi momenti esse animo fingens adeo ardebat studio, ut timoris oblivisceretur, et cum Lepus pergeret et diceret Cangas hiemis modo tempore feroces, ceteris anni temporibus autem mansuetas esse, vix sese continuit, tantopere enim cupiebat statim prodesse.

'Et quod ad me pertinet, quid faciamus?' dixit Pu tristis. 'Timeo me utilem minime fore.'

'Accipe in bonam partem Pu,' dixit Porcellus consolatorie. 'Forsitan alio tempore.'

'Absque Puo foret,' Lepus graphidem acuens sollemniter dixit, 'totum inceptum fieri nequeat.'

'Heus!' dixit Porcellus et conatus est deceptus non videri. Pu autem in angulum cubiculi iit et

"We say 'Aha!' so that Kanga knows that we know where Baby Roo is. 'Aha!' means 'We'll tell you where Baby Roo is, if you promise to go away from the Forest and never come back.' Now don't talk while I think."

Pooh went into a corner and tried saying 'Aha!' in that sort of voice. Sometimes it seemed to him that it did mean what Rabbit said, and sometimes it seemed to him that it didn't. "I suppose it's just practice," he thought. "I wonder if Kanga will have to practise too so as to understand it."

"There's just one thing," said Piglet, fidgeting a bit. "I was talking to Christopher Robin, and he said that a Kanga was Generally Regarded as One of the Fiercer Animals. I am not frightened of Fierce Animals in the ordinary way, but it is well known that, if One of the Fiercer Animals is Deprived of Its Young, it becomes fierce as Two of the Fiercer Animals. In which case 'Aha!' is perhaps a foolish thing to say."

"Piglet," said Rabbit, taking out a pencil, and licking the end of it, "you haven't any pluck."

"It is hard to be brave," said Piglet, sniffing slightly, "when you're only a Very Small Animal."

Rabbit, who had begun to write very busily, looked up and said:

"It is because you are a very small animal that you will be Useful in the adventure before us."

Piglet was so excited at the idea of being Useful that he forgot to be frightened any more, and when Rabbit went on to say that Kangas were only Fierce during the winter months, being at other times of an Affectionate Disposition, he could hardly sit still, he was so eager to begin being useful at once.

"What about me?" said Pooh sadly. "I suppose I shan't be useful?"

"Never mind, Pooh," said Piglet comfortingly. "Another time perhaps."

"Without Pooh," said Rabbit solemnly as he sharpened his pencil, "the adventure would be impossible."

"Oh!" said Piglet, and tried not to look disappointed. But Pooh went into a corner of the

al Latin without mingling preciosity and barbarism. But since we do not wish to shoot sparrows with a cannon (*passeres cum pyrobollista transfodere*, as Dr. L. would say, *Winnie ille Pu*

—a Bear of Very Little Brain, after all—has our best wishes.

IONA COLLEGE

HARRY C. SCHNUR

superbus secum dixit: 'Sine me fieri non potest! Talis ursus sum!'

'Quin, audite omnes,' dixit Lepus, cum scripturam finivisset, et Pu atque Porcellus oribus hiantibus intentissime audientiam fecerunt. . .

REMARKS. *Advenissent* would be better than *advenirent* (line 3); *tenes quod dicam* (line 5) should be either *t. quid d.* or *t. quod dico*; *unum* and *duo* (*supra*, p. 179, lines 22 f.) followed by what looks like the *gen. partit.* is not in the best usage; *quid refert ad eos* and *quid nobis est propter Cangam agendum* pose problems; *heus* ('hey you!') and *heu* ('oy vay!') are used interchangeably (and wrongly) throughout, while "aha!" might better be rendered by *hem*.

room and said proudly to himself, "Impossible without Me! *That* sort of Bear."

"Now listen all of you," said Rabbit when he had finished writing, and Pooh and Piglet sat listening very eagerly with their mouths open. . .

On the other hand, we have the amiable echo *de . . . grege porcus*, similar to verse tags in other chapters that testify to Dr. L.'s range of reading (*nulla hinc exire potestas; ab hac luce ordinat annos*, etc.). The neat (and correct) use of the supine *scriptatum* for purpose (par. 1) is welcome. The use of *ille* as the definite article (in the title of the book) will be clarified by study of page 1 of the Latin and the English editions respectively.

### HISTORICAL FICTION ON CLASSICAL THEMES (SUPPLEMENT)

ED. NOTE: The great success of Miss Beall's extensive list, "Historical Fiction on Classical Themes," in the October issue (CW 54 [1960-61] 8-12), makes us doubly grateful that the author has kindly sent us the following supplement, dated January 1, 1961. Reference is made to the foreword of the earlier list for details concerning its compilation and use. In the present supplement, titles unannotated as to Rec(ommendation) and Grade are, Miss Beall explains, mainly those which came to her attention subsequent to the publication of the October list, and which, many being out of print (see below), she was unable to obtain.

In response to a number of queries that have reached us concerning the October list, we should like to state that our original plans for the editing of the material included listing of place of publication, publisher, date, "in print" status, and whether or not the title was available in paperback form. Bibliographical difficulties (an inordinate number of older titles especially appear to be out of print) and other problems unfortunately prevented realization of this goal. (Another time, we hope!) Read-

ers wishing to secure particular titles would be well advised to consult their librarian or bookseller, who will no doubt examine for them, or direct them to, the indispensable *Books in Print* (R. R. Bowker Co., 62 W. 45th St., N.Y. 36), thence, to ascertain date of publication and other particulars for out of print titles, to the *Library of Congress Catalogue of Printed Cards: Books-Authors* (with supplements). When date of publication is known, consultation of the *Book Review Digest* (H. W. Wilson Co., 950 University Ave., New York 52) is usually helpful. Titles issued in paperback form are readily traceable in the quarterly *Paperbound Books in Print* (Bowker).

Notations are as follows:

GRADE: J—juvenile, below seventh grade; 7—seventh grade; 8—eighth grade; 9—ninth grade; HS—high school, above ninth grade; A—adult.

RECOMMENDATION: Exc—excellent; VG—very good; G—good; M—mediocre; P—poorly written or poorly researched; D—difficult and/or dull; NR—not recommended for junior age level.

Author	Title	Grade	Subject	Rec.
Anderson, Poul	Guardians of Time	A	time machine. Carthage.	NR
Bacheller, Irving	Dawn		romance, time of Christ	
Bacheller, Irving	Vergilius		coming of Christ	
Bangs, John K.	Olympian Nights		satire	
Bekessy, Emery	Barabbas		time of Christ	
Bennett, Florence <sup>1</sup>	Garland of Defeat		4th century B.C.	
Bercovici, Konrad	Alexander		romantic biography	
Birkenfeld, Gunther	Augustus			
Blake, Gladys	Fortunate Shipwreck		Roman family	
Blythe, LeGette	A Tear for Judas		Judas Iscariot	
Brady, Cyrus T.	Fetters of Freedom		Rome; St. Paul	
Brady, Cyrus T.	When the Sun Stood Still		time of Joshua	
Broch, Hermann	Death of Vergil		stream of consciousness	

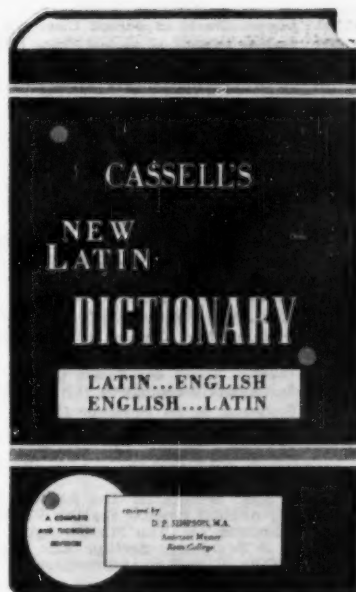
1. I.e., Florence Bennett Anderson; see Oct.



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University (Minn.), St. Joseph's College, (Pa.), St. Lawrence Seminary (Wisc.), St. Mary's College (Ky., Mich., Pa.), St. Michael's College (Vt.), St. Peter's College (N.J.), Salvatorian Seminary (Wisc.), Seton Hall University, Syracuse University, University of Buffalo, University of California (Berkeley, Los Angeles), University of Chicago, University of Colorado, University of Connecticut, University of Illinois, University of Kansas, University of Maryland, University of Michigan, University of Minnesota, University of New Mexico, University of North Carolina, University of Notre Dame, University of Scranton, University of Texas, University of Washington, University of Wisconsin, (Madison, Milwaukee), Vassar College, Villanova University, Wabash College, Wayne State University, Western Reserve University, Xavierian College (Md.), Yale University, Youngstown University.

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Author	Title	Grade	Subject	Rec.
Brooker, Bertram	The Robber		Barabbas	
Brown, E. Fisher	Gaul Is Divided		Vercingetorix	
Brown, Robert R.	Miracle of the Cross			
Byrne, Donn	Brother Saul		St. Paul	
Carus, Helena	Artemis, Fare Thee Well		Diotima	
Chandler, Beatrice	Cleopatra's Daughter			
Cheney, David	Son of Minos			
Christie, Agatha	Death Comes as the End	HS	murder in ancient Egypt	VG
Clason, Clyde B.	Murder Gone Minoan			
Coulehan, Norbert	Fourth King <sup>2</sup>	A	new version of Magi	VG
Crew, H.C.	Trojan Boy	9	Aeneid	
Croly, George	Tarry Thou Till I Come <sup>3</sup>		Wandering Jew	
Deamer, Dulcie	Revelation		Jerusalem, time of Tiberius	
Desmond, Shaw	Echo		Irish gladiator	
Dixon, Pierson	Farewell, Catullus	A	fictional biography	NR
Dolan, Mary	Hannibal, Scourge of Rome <sup>4</sup>	A	Punic Wars	VG
Evans, L. V.	Heroes of Troy	A		
Fast, Howard	Moses, Prince of Egypt	A	the young Moses	NR
Feuchtwanger, L.	The Pretender		time of Nero	
Fisher, Ed	Wine, Women and Woad	A	satire on early Empire	NR
Fisher, Vardis	The Passion Within	A	early Christianity	NR
Fox, Paul	Daughter of Jairus		Biblical	
Fuller, Roger	Sign of the Pagan	A	Attila	NR
Gaines, Charles	Gorgo of Old Athens		c. 400 B.C.	
Gerard, Francis	Scarlet Beast		Second Punic War	
Gibson, John	Patrician Street		Christian persecutions	
Gray, Ernest A.	Roman Eagle, Celtic Hawk	9	tribune, British auxiliaries	Exc
Grazebrook, O. F.	Nicanor of Athens		Peloponnesian War	
Haggard, Audrey <sup>5</sup>	Double Axe		Crete	
Henty, G. A.	Beric the Briton		Roman Invasion	
Henty, G. A.	For the Temple		Fall of Jerusalem	
Henty, G. A.	Young Carthaginian		time of Hannibal	
Hubbard, Wilfrane	Shadows on the Palatine		short stories	
Hurley, Vic	The Parthian	A	50 B.C.	NR
Hyman, Frieda C.	Builders of Jerusalem	8	time of Nehemiah	VG
Jenkins, Burris	Princess Salome		Biblical times	
Johnson, Eviind	Return to Ithaca		Odyssey as modern novel	
Kellner, Esther	Bride of Pilate	A	granddaughter of Augustus	Exc
Lagerkvist, Par	Barabbas	A	early Christianity	NR
Lamprey, Louise	Children of Ancient Gaul	J	pre-Caesar	M
Langley, Noel	Cage Me a Peacock		Lucretia: satire	

2. Also as: Quadrantus Rex

3. Also as: Salathiel, the Wandering Jew, etc.

4. Paperback of: Hannibal of Carthage (Oct.).

5. Please correct in Oct.—Ed.

Author	Title	Grade	Subject	Rec.
Levy, G. R.	Violet Crown		mother of Alcibiades	
Lewis, Hugh	Gladiators' Revolt		73 B.C.	
Lindsay, Jack	Last Days with Cleopatra		C. and Marc Antony	
Loewenstein, Hubertus <sup>6</sup>	Eagle and the Cross		reign of Tiberius	
MacArthur, Arthur	After the Afternoon		faun; reincarnation	
MacVeagh, R.-Costain, T.	Joshua			
Marshall, Edison	Earth Giant	A	labors of Hercules	NR
Marshall, Edison	Pagan King	A	Arthur; end of Roman Britain	NR
Mason, A. E. W.	The Three Gentlemen		Roman soldier; reincarnation	
Mayrant, Drayton	First the Blade		wife of Pilate	
Mitchison, Naomi <sup>7</sup>	The Barbarian		stories	
Norton, Andre	Shadow Hawk	J	Egypt against Hyksos	M
Payne, Robert	Alexander the God	J	Conquests of Alexander	VG
Penfield, Wilder	The Torch	A	Hippocrates	VG
Phillipotts, Eden	Eudocia		Byzantium, 11th century	
Pratt, Fletcher	Hail, Caesar!			
Robey, John Brett	The Innovator		Christ	
Robinson, C. E.	The Days of Alkibiades			
Sackler, Harry	Festival at Meron		Jewish revolt, 2d c. A.D.	
Samuel, Maurice	Second Crucifixion	A	anti-Semitism, Hadrianic era	NR
Saphire, Saul	A Challenge to Caesar		Palestine after 70 A.D.	
Schealer, John M.	Sycamore Warrior	8	Ancient Egypt at war	G
Snedeker, Carolyn	A Triumph for Flavius	J	Rome	VG
Steinberg, Milton	As a Driven Leaf		Elisha ben Abuyah, 2d c.	
Trease, Geoffrey	Web of Traitors	7	Athens vs. Sparta	VG
Treece, Henry	Legions of the Eagle			
Treece, Henry	Great Captains	A	Arthurian legends modernized	NR
Treece, Henry	Savage Warriors <sup>8</sup>	A	Roman Britain	D
Van Santvoord, Seymour	Octavia		wife of Nero	
Vierick, George S.	Salome		'the wandering Jewess'	
Waltari, Mika	Secret of the Kingdom		Judaea, time of Christ	G
Ware, William	Aurelian		Rome, 2d century	
Ware, William	Julian		Christ	
Ware, William	Zenobia		fall of Palmyra	
Warner, Rex	Imperial Caesar	A	Gaul to March, 44 B.C.	Exc
Wasserman, Jakob	Alexander in Babylon			
Waugh, Evelyn <sup>9</sup>	Helena	A	mother of Constantine	G
Weinreb, Nathan	Groves of Desire <sup>10</sup>	A	Dead Sea Scrolls	NR
White, Helen C.	Four Rivers of Paradise	A	Hilary and fall of Rome	VG
Williamson, Jeanne S.	Hittite Warrior	8	in Canaanite army	VG
Winterfield, Henry	Detectives in Togas	7	boys' mystery	VG
Wolf, Lester	I, Paul			

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6. Please correct in Oct.—Ed.; (also appears as "zu L.").  
 7. On Mrs. Mitchison's stories, see H. T. Logan, "Stories of Graeco-Roman Life," *CW* 46 (1952-53) 132-135; K. Gries, "Another Novel by Naomi Mitchison," *ibid.* 47 (1953-54) 59.

8. Paperback of: *Dark Island* (Oct.)

9. Please correct (transposition) in Oct.—Ed.

10. Paperback of: *Copper Scrolls* (Oct.)



## REVIEWS

J. SCHWARTZ. *Pseudo-Hesiodica: Recherches sur la composition, la diffusion et la disparition ancienne d'oeuvres attribuées à Hésiode*. Leiden: E. J. Brill, 1960. Pp. 662; 3 plates. Hfl. 35.

PROBLEMS OF the Hesiodic corpus are many and varied, not least authenticity and origins. Papyri have antiquated Schmid-Stählin, I, 1. 246-289 and a new investigation of Hesiodica exclusive of *Tb.*, *Op.*, and *Sc.* is welcome. There are three parts to this generous volume. The first (13-198) concerns the ancient tradition, esp. the sources of the transmitted fragments. Helpful matter is in erudite footnotes. The text is never startling. A strictly chronological treatment from Hecataeus to the Byzantines might have been convenient. Cross-reference by adverbs of place is aggravating and, in so extended a study, authors of RE articles ought consistently to have been named.

S. is best in Part II (199-483), with learning and ingenuity interpreting what can be known of the minor poems (frgg. 154-191Rz) often with astute criticism of earlier views. *Great Works* is (246) *une édition truffée des Travaux*. S. queries the existence of *Idaeon Dactyls* (248) and suggests, perhaps fancifully (260), an influence of *Astronomy* on Aeschylus' *Prometheus*. A new and sizable frg. of *Cat.*, PIFA 322, is edited (265-281) of especial interest because apparently containing a position. It fills out and extends PBerl 7497 and POxy 421. An heroic attempt to reconstruct *Cat.* through hints, esp. in Hyginus, and the frgg. repays attention (281-483). Part III (485-625) on the origins of *Cat.* with its dreary Homeric analysis is disappointing and oc-

asionally naive (e.g., Onomacritus, 496ff.) but better on literary influence, although Eur. *Hipp.* 451ff. deserves notice at p. 578. Extensive terminal indexes are welcome.

Hesiodians will certainly consult S. but with a sigh. Prolixity and an aversion to strict relevance and systematic exposition often obscure what is good. Parts I and III are perhaps old-fashioned. It is late to approach Hesiod through Harpocration, rather than historically (Wade-Gery and Mrs. Howe) or in the light of oral technique (Hoekstra and Notopoulos). A careful philological comparison of frgg. with *Tb.* and *Op.* could have been valuable. P. Maass and T. A. Davison should be corrected in text and index.

COLUMBIA UNIVERSITY WILLIAM M. CALDER, III

GLENN R. MORROW. *Plato's Cretan City: A Historical Interpretation of the "Laws."* Princeton, N.J.: Princeton University Press, 1960. Pp. xxii, 623; frontispiece. \$12.50.

THIS IS THE BOOK for which students of Plato's *Laws* have long been waiting. It will be profoundly helpful to all who are concerned with Plato's political theory, with the interests and tendencies of his later dialogues, or with the relationship between his ideal constitutions and actual Greek practice; but it is difficult to imagine any Platonist (or indeed any Hellenist) who will not be enlightened and stimulated by Professor Morrow's book.

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Greek States, but especially to Athens. Thus Part I deals with the three States which are represented by the three characters of the dialogue (Crete, Sparta, and Athens); Part II analyzes the chief institutions of Plato's city (property and the family, government, the administration of justice, education, religion, and the Nocturnal Council), with abundant references to historical precedents; and Part III offers an interpretation of Plato's political principles, with special reference to the Mixed Constitution, the Rule of Law, and the Rule of Philosophy.

The most notable feature of this book is the great wealth of detailed and precise information which it supplies on every subject of any importance for our understanding of the *Laws*. One thinks, for example, of the illuminating discussions of courtroom procedure in Athens, of the place of music in early Spartan *paideia*, of the Athenian law against impiety, and of the marked revival of interest in Crete in the fourth century. It would not be an exaggeration to call *Plato's Cretan City* an encyclopaedia of the *polis*. But not less impressive is the firm control of all this information and the skill with which it is made to contribute to the historical and philosophical aim of the book. In the house of Platonism there are many mansions, and the one which Professor Morrow has long since made his own is that in which for many years he has been demonstrating how Plato adapted familiar Hellenic institutions to the requirements of his ideal States. The overriding theme of the present book is the relation of the Cretan City, not just to a generalized Hellenic city, but to Athens, the Athens of an earlier time, and the purpose of the *Laws* is seen to be a "message prepared for Plato's own age and for his own people" (p. 592). The message came too late to have its effect on Athens, but

the principles which it embodied — chiefly those of moderation and the rule of law — are shown to be *klēmata es aiei*.

SWARTHMORE COLLEGE

HELEN NORTH

JEAN AUBONNET (ed., tr.). *Aristote, Politique, Livres I et II*. ("Collection des Universités de France, publiée sous le patronage de l'Association Guillaume Budé.") Paris: Société d'Édition "Les Belles Lettres," 1960. Pp. 177. Fr. 21.

THE AMOUNT of literature on the *Politics* is immense. Not only is it one of the most important, some would say the most important, work in the Aristotelian corpus, but it has exercised a great influence on later western thought. Moreover, the work, though incomplete, is the final synthesis of social and political ideas which Aristotle developed through many years of reflection. To understand the *Politics* it is necessary to trace the growth of Aristotle's thought through works we know only in fragments or at second hand. Professor Aubonnet has attempted this formidable task.

His two-hundred page introduction, therefore, is rather a copiously documented review of all Aristotle's political and ethical works. Though it was obviously impossible for him to give a comprehensive account of the modern literature, he has succeeded in covering most of the major works in the various fields of Aristotelian scholarship. His approach is conservative (he is politely sceptical, for instance, about the attempts of Susemihl and others to re-arrange the order of the books), and he rarely ventures a personal opinion.

Two criticisms may be made of this introduction. The section on the influence of the *Politics* on western thought (seventy pages in length) seems disproportion-

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ately long, valuable though it is. Since the author so vigorously argues that the work is a unity, we should like to have seen his personal appreciation of the *Politics*. The notes to the text are full, but do not compensate for the lack of a brief but systematic account of Aristotle's thought such as we get with Barker's well-known version.

It is difficult for a layman to assess the literary merit of a French translation. In the case of Aristotle the problem is further complicated by the question, How far is the translator justified in expanding his version of the Greek to suggest what he considers to be its full force? The characteristics of M. Aubonnet's translation are lucidity and precision. Some idea of his approach may be given by comparing his version of part of *Politics* 1253a with Barker's. Aubonnet writes: "... leur nature leur permet seulement de ressentir la douleur et le plaisir et de les manifester entre eux." Barker has: "... their nature enables them to attain the point at which they have perceptions of pleasure and pain, and can signify these perceptions to one another." The different emphasis in the translation of *mechri touton* is obvious. Let each reader decide for himself which version he prefers.

The volume also contains a brief history of the manuscript tradition, the necessary *sigla*, and abstracts, prepared by the author, of the content of the Greek. It is a valuable addition to our literature on the subject.

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JOSEPH VOGT. *Von der Gleichwertigkeit der Geschlechter in der bürgerlichen Gesellschaft der Griechen*. ("Akademie der Wissenschaften und der Literatur in Mainz. Abhandlungen der Geistes- und Sozialwissenschaftlichen Klasse," Jahrgang 1960, Nr. 2.) Wiesbaden, Germany: Verlag der Akademie der Wissenschaften und der Literatur in Mainz; in Kommission bei Franz Steiner Verlag. 1960. Pp. 47, DM 4.40.

AFTER HIS TWO brief studies in this series on the status of slaves and on slave uprisings,<sup>1</sup> Vogt here examines the status of women in the Greek world, particularly those of the upper classes in fifth and fourth-century Athens, though his survey extends through the Hellenistic Age. He is not so much concerned with their political or economic role or with their legal status as with their private role, notably in love and marriage.

Vogt's survey, which contains almost nothing that is original, is much more cursory than that of Lallier, though more reliable than that of Seltman.<sup>2</sup> He contrasts the equal status for women advocated by Euripides and Plato with the actual role of women depicted in such writers as Xenophon and Aristotle, and rejects the ingenious attempts — supplemented, it should be noted, with delightful wit by H. D. F. Kitto in *The Greeks*, pp. 219-236 — of A. W. Gomme ("The Position of

1. *Sklaverei und Humanität im klassischen Griechenland* (Jhrg. 1953, Nr. 4); *Struktur der antiken Sklavenkriege* (Jhrg. 1957, Nr. 1).

2. R. Lallier, *De la condition de la femme dans la famille athénienne aux Ve et aux IVe siècles* (Paris 1887); C. Seltman, *Women in Antiquity* (London and New York 1956).

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Women in the Fifth and Fourth Centuries," *CP* 20 (1925) 1ff.) to show that women were regarded as more than mere bearers of children and household-managers.

While Vogt's basically conservative position is sound, he hardly considers the evidence in the Attic orators, for example, Isocrates (*Nicocles* 40), who demands a single standard of morality for husband and wife. And for the Hellenistic period, where he discusses the Stoics and Plutarch at length, he completely overlooks the comments to be found in Herodes, Callimachus, Theocritus, and the Anthology. Finally, except for a single paragraph (pp. 45-46), he has nothing about the great devotion of husband and wife that is indicated in many epitaphs.

YESHIVA COLLEGE

LOUIS H. FEIDMAN

A. TREVOR HODGE. *The Woodwork of Greek Roofs*. ("Cambridge Classical Studies.") Cambridge and New York: Cambridge University Press, 1960. Pp. xvi, 150; 16 pp. of plates; 23 figs. in text. \$9.50.

IN THIS USEFUL volume of the Cambridge Classical Studies, Mr. Hodge has essayed to assemble and interpret existing information on the wooden superstructures (ceiling, attic, roof) of classical Greek buildings. Wooden structural members have in no recorded instance survived, but in a few temples ("Poseidon" and "Ceres," Paestum; Megaron of Demeter, at Selinus; Aphaea, Aegina; "Theseum," Athens; Poseidon, Sunium; "Concord," Agrigento, etc.) and treasures there are fortunately preserved, *in situ* or on the ground, stones from the upper courses of entablature, pediment, or crosswalls which contain sockets for ridge beams, purlins, or rafters, and other cuttings which indicate the position and dimensions of wooden members; and a few stone ceilings have survived. Mr. Hodge's raw materials are these, plus a handful of building inscriptions (e.g., at Athens, those of the Erechtheum, the Gallery on the Walls, and the Arsenal of Philo), and references, not always illuminating, in the authors. Where possible, Mr. Hodge has studied the archaeological material on the site, mounting to the superstructure to see for himself, and has reinforced his account with photographs and drawings.

From these he has set out to explain the unfamiliar terminology and show how a Greek roof was built. The key to the subsidiary problems is the support of the primary beams, ridgepole and large purlins. His starting point is the temple of "Poseidon" at Paestum, whose surviving pediments, lateral cornices, pronaos and opisthodomus, and interior colonnades, and their cuttings, leave rather less room for speculation than most; to his restored section of its ceiling and roof construction (fig. 2) I find no serious objection. I expect that some historians of architecture will be less happy about his restored section of the "Theseum" (fig. 4).<sup>1</sup>

Inevitably Mr. Hodge has had to face up to the question when Greek architects learned how to use the

1. Some points of detail: (1) The blocks of the Megaron of Demeter Malophorus at Selinus, in the suburb known as Gaggera, have enabled Mr. Hodge to restore there a type of roof very different from the conventional heavy ridgepole roof, with a small ridgepole and ten purlins running longitudinally over pronaos, cella, and adytum (suggested restorations in fig. 8); for this type of "Gaggera roof," he presents (p. 53) a provisional list of eleven buildings in Sicily, Magna Graecia, Corcyra, Aegina, and Olympia. (2) Thanks to their in-



triangular truss. There is no good evidence that it was used on the Greek mainland in the 6th century. He finds direct evidence that in Sicily the truss was indeed known, and regularly employed, from c.550 B.C. For the source of this innovation, he suggests that we begin by looking more carefully at Carthage.

This is a fine beginning. If it leaves many exasperating questions unresolved, the fault is not the author's; it lies partly with time and the elements, those old conspirators, partly with later builders who lightly removed cut stones for reuse elsewhere, partly with excavators who have neglected to examine, record, and report all blocks with significant cuttings. One welcome sequel to Mr. Hodge's work will be that more evidence will now come forth.

For Italic roofs the evidence is less abundant and even more frustrating, but models and terracottas contain useful clues. Perhaps Mr. Hodge will now devote his efforts and acumen to filling this distressing vacuum.

NEW YORK UNIVERSITY

JOTHAM JOHNSON

LYDIA MASSA POSITANO, D. HOLWERDA, W. J. W. KOSTER (edd.). *Jo. Tzetzae Commentarii in Aristophanem*. Fasc. II: *Commentarium in Nubes*, ed. D. HOLWERDA. ("Scripta Academica Groningana," Pars IV.) Groningen: J. B. Wolters; Amsterdam: Swets & Zeitlinger, 1960. Pp. 365-689; frontispiece. \$20.00. (Orders from outside Holland and Belgium to be directed to Swets & Zeitlinger, Keizessgracht 371, Amsterdam.)

THIS IS THE second volume of the new edition of the scholia on Aristophanes, of which the first volume was reviewed in *CW* 54 (1960-61) 158. The careful workmanship and sumptuous presentation which characterized the former volume are also characteristics of the present one. Once again there is a double apparatus, the first giving the textual variants, the second, references to the older scholia which were Tzetzes' sources or, when those cannot be ascertained, references to parallel passages. This volume, however, has none of the terminal notes on various particulars, especially words and constructions, which made the former one so valuable. Perhaps these will follow in the third volume of the series, which is to contain Tzetzes' commentary on the *Frogs*, his notes on the *Knights* and the *Birds*, and the indices to Vols. I-III.

COLUMBIA UNIVERSITY

MORTON SMITH

W. B. SEDGWICK (ed.). *Plautus, Amphitruo*. With Introduction and Notes. Manchester: Manchester University Press, 1960. Pp. vi, 138. 10s 6d (\$2.00). (Distrib. in U.S.A. by Barnes & Noble, Inc., 105 Fifth Ave., N.Y.C.)

THIS IS AN EXCELLENT school edition, although the regular shape, which inhibited reuse, cornice blocks from a wide range and variety of buildings have survived; these have enabled Mr. Hodge to distinguish, in an especially valuable chapter (pp. 76-91), several ways in which rafter and beam ends were firmly fixed to the entablature, and the resulting effects on the history of the development of the cornice. (3) He has also identified (pp. 101-105) a previously ignored ceiling type, in which the beams were set too close together to permit the familiar coffers to be laid between them; only a narrow slot was left between beams, and the author accordingly proposes for this type the term "slot ceiling."

## TRANSLATIONS FROM THE GREEK IN THE PENGUIN CLASSICS

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"sixth-form pupil" for whom it was designed has more background than most American undergraduates. Given a thorough knowledge of the regularities of Latin syntax and meter, the irregularities of Plautus are superbly explained, and the scholar will find good citations of parallels and secondary sources, especially on points of Plautine usage. Sedgwick's view of comic diction is somewhat extreme: "... the great object of comedy was to reproduce ordinary colloquial Latin, without any poetic license or violation of natural word-order" (pp. 10-11).

One of the major advantages of the edition is that it forces the student of the play to give time and thought to the problems of meter, since Sedgwick's attitude is directly opposed to the over-cautious skirting of difficulties in scansion which is prevalent in most modern classrooms. The editor is unusually sensitive to ritual and legal connotations of words and phrases; and he is refreshingly willing to allow Plautus to be both original and serious, although he does not agree with the view which finds a more religious concept of Jupiter behind the necessities of the myth and the slapstick. He comments as follows on line 831 f.: "The dignity of the matron contrasts strangely with the antics of the god to whom she appeals, as throughout the play." Yet the prologue expressly presents the Capitoline Jupiter Optumus Maximus, not the Olympian adulterer Zeus.

The book is furnished with a concise and informative introduction discussing date, sources, revivals, manuscripts, meter, arguments, prologues, and *didascaliae*. There is an index to the commentary and the mechanical features of the edition (bound in paper) are attractive and careful.

UNIVERSITY OF MICHIGAN

JOHN A. HANSON

AUBREY DE SELINCOURT (tr.). *Livy, The Early History of Rome*. Books I-V of *The History of Rome from its Foundation*. ("Penguin Classics," L104.) Baltimore, Md.: Penguin Books, 1960. Pp. 388. \$1.25.

THIS IS A BOOK for the general reader. In the course of a judicious introduction, informing the reader about the life, times, and style of Livy, the translator states that he has no intention of giving an impression in English of Livy's style and manner, since style cannot be represented in a different language; he has tried "to express (Livy's precise meaning) as clearly as I could."

He has succeeded in being clear and readable. About the precise meaning there is no serious difficulty; a sampling process has turned up one mistake: (p. 54) "the men of Priscus Latinus" for *homines Prisci Latini*, but below, where they are safely in the dative, "the men of the Ancient Latins" (preferably, "the Ancient Latins individually"). Occasionally, a nuance disappears: *situs est* (of Aeneas), "he is buried" — just what Livy avoids saying; read "his sanctuary is located." Sometimes the translator appears to propose to read Livy's mind rather than his text: p. 32 (1.14.1), "what passed in those days for international law" (*iure gentium*); but without editorial comment on p. 365 (5.36.6). Occasionally, modern vigor discards Livian dignity: "take your girl's love and give it to your lover in hell" (*abi hinc cum immaturo amore ad sponsum*, 1.26.4). On the other hand, when the centurion says after the Gallic sack of Rome, "We might as well stop here" (*hic manebimus optime*), a bit of British fog has dimmed the Roman sunlight. But the vigor of narrative and description comes through well; it is hard to stop reading.

The intelligent general reader and the scholar relax-

ing should be well satisfied with this book; it will give them as high a percentage of Livy as can be expected without his Latin. An Index of Principal Names assists in locating the most famous stories for browsing.

OBERLIN COLLEGE

ALFRED C. SCHLESINGER

DONALD R. DUDLEY. *The Civilization of Rome*. ("A Mentor Book," MD308.) New York: New American Library, 1960. Pp. 256; 16 pages of ill. (29 figs.), 4 maps. \$0.50.

A PAPERBACK HISTORY of Rome at the same price (and in roughly similar format) as the more lurid specimens of the genus is a welcome surprise. Admittedly this is a pulp production. But it has about 240 pages of text, an appendix, glossary, index of sorts, sixteen pages of illustrations (29 figures), four maps — and all for fifty cents. It is a gratifying development: one would like to see it continue and burgeon. At the same time, however, one would also like to see these productions maintain a high standard. That of the present volume is not indeed low, but it could be considerably improved. Opinions may vary as to whether there is not a lack of proportion in the text: exactly half of it deals with the Republic, while the other half is made to cover the years from 31 B.C. to A.D. 476 (with the period down to Marcus Aurelius getting approximately two thirds of the space). No two opinions, however, are possible about the errors that mar the text: they are serious. Here are a few: Gracchus' colony Neptunia at Tarentum is called Saturnia (p. 74), presumably being confused with the colony founded in Etruria about sixty years earlier; a photograph of the Pons Cestius at Rome (facing p. 128) is labeled Pons Fabricius; Basques and Alsations will be surprised to learn that apart from Breton all the languages of France derive from Latin (p. 187). These examples, chosen at random, do not indeed stamp Dudley's book as a potboiler, but they do mean that it was written with too much haste and too little care. The kind of enterprise which produced his volume will, it is hoped, manifest itself in related fields (Greek history, for example). When it does, may the more blatant shortcomings of the present book be avoided. The "Penguins" show that a book of this class does not have to be slapdash.

MCMASTER UNIVERSITY

E. T. SALMON

AXEL BOETHIUS. *The Golden House of Nero: Some Aspects of Roman Architecture*. ("Jerome Lectures," Fifth Series.) Ann Arbor: University of Michigan Press, 1960. Pp. x, 195; 109 figs. \$15.00.

THIS IS A CHALLENGING, information-packed, conducted tour of Rome and Latium by the beloved Dörpfeld of Roman archaeology. It focuses on city planning and domestic archaeology, emphasizing how both showed a blend of traditions: old Roman (military camps influence civilian grid plans, though "the donkey was first town-planner"); Italic (rectangular forum, shops in *insulae*, utilitarian architecture generally); Etruscan (*atria*, high temple-podia); archaic Greek (terracotta revetments); Hellenistic (portico decor; basilicas; the luxury and refinement of the Golden House, in whose grounds B. sees, however, a development of the old Italic agricultural tradition). All important Roman architecture, B. says, starts with imported forms; Etruscan Rome was one of the many capitals of archaic Greek art. The final chapter relates imperial domestic architecture to medieval town-planning: "segment-houses" in the heart of Trastevere have shops modeled on those in Roman *insulae*, with tenements above reached by a

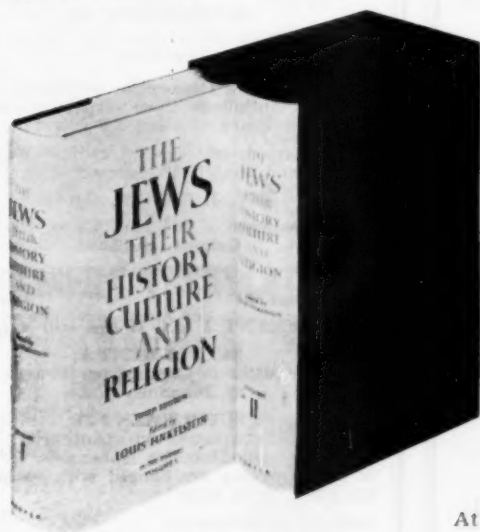
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steep stair beside the wide shop door. But in imperial Rome the amenities were community - provided; the Medieval Ages copied the architecture and skipped the amenities.

B. assumes in the reader much knowledge. The excellent, unhackneyed photographs and plans (including a new one of the Golden House) must be read as carefully as the text; the massive, up-to-date documentation is so scrupulously fair to other points of view that the reader does not always know where B. thinks the weight of evidence lies. And the book is discursive, as a delightful stroll through old Rome with the author would naturally be. While we await with impatience the definitive *Roman Architecture*, by B. and J. B. Ward Perkins, Director of the British School at Rome, these four richly suggestive lectures, shot through with love of old Rome, may whet our appetites for the feast that is to come.

UNIVERSITY OF WISCONSIN PAUL L. MACKENDRICK

*Opuscula Romana*. Vol. II. ("Skrifter utgivna av Svenska Institutet i Rom — Acta Instituti Romani Regni Sueciae." Series in 4°, 20.) Lund: C. W. K. Gleerup, 1960. Pp. 123; 37 plates, 15 figs. in text. Sw. Crs. 60.

THIS VOLUME of the *Skrifter* contains two articles. The shorter one, written in English by Arvid André, is a publication of eighteen Greek and Roman heads in the possession of Henning Malmström, a Swedish painter. The discussions are scholarly and succinct and the illustrations excellent. All but four of the heads are portraits. Most interesting is a head with neck shaped for insertion into a statue; after thorough consideration

André concludes that it is a "contemporary, veristic, unfeigned, matter-of-fact portrait of Julius Caesar."

The second and much longer article (pp. 35-120) is "Das Opfer des Augustus an der Ara Pacis," by Krister Hanell. To a degree the study is based, as it must be, on the *Ara Pacis Augustae* of Giuseppe Moretti (1948), in which the fragments of the frieze that were found in 1937-38 were examined as well as the parts previously known; and contributions by Mrs. Ryberg are cited with great respect; but Hanell is independent and thorough. The final conclusion is that the north and south friezes show the same ceremony, in which the altar is dedicated, with a sacrifice, to Pax, Concordia, and Salus Publica. The emperor set up statues of the three goddesses in 118 B.C., and these were doubtless reproduced more or less exactly on the frieze, the goddesses being present as are the divinities on the Parthenon frieze. Hanell makes a small alteration in Moretti's placing of fragments at the joint between slabs I and II of the south side, and there results a seated female figure in front view; this would be one of the goddesses, with her companions represented only by small fragments. On the west side of the Ara are the Beginnings of Rome, the sacrifice by Aeneas, and the twins rescued by the wolf; on the east Dea Roma and Tellus symbolize the Golden Age to follow the establishment of Augustan Peace; thus the entire sculptured decoration is unified. In his interpretations Hanell makes effective use of the poetry of the period, and on the last page he quotes Ovid, *Fasti* 1.709-722 as virtually a direct description of the sculptures. The study might turn out to be somewhere near definitive. Use of parts of it would have been facilitated if the plates had included numbers for the figures in the frieze.

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OTTO-WILHELM VON VACANO, *The Etruscans in the Ancient World*. Translated by SHEILA ANN OGILVIE. New York: St Martin's Press, 1960. Pp. xii, 195; 16 plates, 38 figs. in text. \$6.50.

BOOKS ABOUT THE Etruscans are springing up everywhere. Add to the list of general works this English version of von Vacano's *Die Etrusker in der Welt der Antike* which first appeared (Hamburg: Rowohlt) in 1957. The knowing reader will immediately be struck by the author's rather refreshing approach. He makes little of the problems of origins and language, while he barely hints at the difficulties involved in appraising Etruscan art. Moreover, he avoids the usual archaeological approach. Although he has to mention artifacts and archaeological discovery from time to time, von Vacano depends mainly upon the evidence of ancient writers.

The first chapter is an outline of Etruscan religion serving as a background to the historical account which follows. Whether "close etymological connection between the word for mirror and the word for life" in Egyptian and Hittite is to be considered important evidence for assuming that Etruscan mirrors were placed in graves "as a means of access and a bridge to other worlds and a vehicle for the transport of souls" is highly doubtful. I wonder, too, whether the Etruscans were overwhelmed by superstition and fatalism to the degree that von Vacano suggests. It is high time that more emphasis was placed on the love they had for their homes, their families, and the simple pleasures of life.

When the author arrives at the firmer ground of history he speaks more convincingly. He accepts most

of Livy's account, and offers plausible suggestions to bridge of many of the hiatuses of the historical sources. Some of his ideas are outdated: Was Numa really an Etruscan?

The translation is fairly even; the line drawings could just as well have been omitted; the plates are clear, though often not related to the text; the book is over priced.

INDIANA UNIVERSITY

EDWIN S. RAMAGE

B. H. WARMINGTON. *Carthage*. New York: Frederick A. Praeger, 1960. Pp. 222; 14 ill., 4 maps. \$4.50.

THIS COMPACT, COMPETENT, and readable work which traces the history of Carthage from its foundation to its destruction is a useful treatment of a neglected theme for the teacher, the student and the general reader. Carthage has become a name echoed through the voice of its enemies. Here it is resurrected in nine vivid chapters by a scholar who has reminded us that "there can be no doubt that as a result of the discoveries and analyses of material which have been made lately, the archeology of Carthage is entering a new and important phase . . . I have sought to combine these two sources of information while admittedly concentrating on the literary material, which must be the basis of all historical writing."

The chapters deal succinctly and suggestively, after the foundation, with Greek contacts and expansion, the Sicilian empire, Carthaginian culture, the Roman wars, and their climactic conclusion. A skeletal bibliography introduces the student to the diversity and wealth of evidence and interpretation. The specialist in Mediterranean archeology and culture may dispute Professor



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Warmington's apparent acceptance of the lowering in date for the Phoenician expansion which has become almost the current orthodoxy among classicists but at least an awareness of the newly accumulating and fascinating ceramic evidence involved is brought to a wider circle of readers. This is particularly in connection with the chapter on the foundation which might be given a broader base than the brilliant but controversial and *ex parte* theses of Professor Rhys Carpenter's charming, learned, though tendentious, arguments.

Meanwhile, however, the rich context of the Carthaginian-Roman conflict is renewed in the light of twentieth century scholarship, and the Mediterranean perspective which is the ever deepening need of the modern classical student is authoritatively and amply extended by this very informed and informative book. Professor Warmington has given us a rich account which will be long used by the student, alike of the classics and history.

PACE COLLEGE, NEW YORK

JOHN V. WALSH

RICHARD HARDER, *Kleine Schriften*. Herausgegeben von WALTER MARG, Munich: C. H. Beck, 1960. Pp. vii, 519, frontispiece, 43 plates. DM 26 (paper); DM 30 (cloth).

IT IS IN KEEPING with the best spirit of *pietas philologica* to publish posthumously the writings of eminent scholars who have had a leading part in certain fields of culture. In the world of classical studies, the name of Richard Harder (1896-1957) was known both in Germany and abroad, and was closely associated with his excellent work on Plotinus and on subjects which dealt with the transference of Greek philosophy to Rome. The sudden death of Harder, at the age of 61, took

his friends by surprise. Though they were aware of his long heart ailment, none was prepared for such a swift and unexpected end.<sup>1</sup>

During his life, Harder had planned for a volume of his *Kleine Schriften* under the title of *Interpretationen*, but the greater part of this volume had still to be written. W. Marg, his closest pupil and literary executor, has published the *Kleine Schriften* as a substitute. Those articles (e.g., "Odysseus und Kalypso," pp. 148-163; "Horaz, Carmen 1, 3," pp. 431-437) which appear for the first time give this work a particular importance and character. In general, though, the book offers the reader works which have already appeared but which are difficult to find.

The book is best divided into four parts. The first comprises articles which describe the particular characteristics of the Greek man, people, and civilization. The second deals with such Greek authors as Homer, Hesiod, Archilochus, Tyrtæus, Herodotus, Plato, Menander, and Plotinus. The Roman world forms the subject of the third part, wherein H. considers general problems in Roman culture (cf. "Die Einbürgerung der Philosophie in Rom" and "Nachträgliches zu Humanitas") and in particular two of the greatest representatives of this culture: Cicero and Horace. The final part contains articles which refer to German culture and certain great German names in the study of the classics (Wilamowitz-Moellendorf and Theodor Mommsen).

It would be impossible here to review the various articles (31 in all) which are either reprinted or appear for the first time but all are valuable for students of classical literature. Two particularly familiar to me, "Die Einbürgerung der Philosophie in Rom" and "Nachträgliches zu Humanitas," have been mentioned. In connection with the latter article I should like to point out that this subject has been extensively studied by Schneidewin (*Die antike Humanität* (Belin 1897)) and by Reitzenstein (*Wesen und Werden der Humanität im Altertum* [Strassburg 1907]). Unfortunately, though, the concept of Roman *humanitas* has been identified solely with that of Cicero. This would be admissible if, by it, one meant *humanitas* in its fullest and most striking development in classical times. However, it should be kept in mind that, even in the earliest formation of the fuller concept, there were certain preceding values and meanings found, for example, in Roman comedy, and particularly in Terence.<sup>2</sup>

FORDHAM UNIVERSITY

SESTO PRETE

WALTER OAKESHOTT, *Classical Inspiration in Medieval Art*. (Rhind Lectures for 1956.) New York: Frederick A. Praeger, 1960. Pp. ix, 147; 143 plates. \$20.00.

THIS IMPORTANT book is derived from six lectures given at Edinburgh in 1956, expanded and revised after autopsy of most of the monuments discussed. It is a study "of renaissances before the renaissance [proper] . . . to discover what were their enduring contributions to the history of art."

It begins with a discussion of the kind of classical origins which may be assumed and an attempt to establish criteria to define more precisely what is often vaguely called "survival of the antique." Emphasis is

1. On Harder's eventful life, and on his publications, see the "Nachwort" by Professor Marg, pp. 475-499, and the "Verzeichnis der Schriften," pp. 500-504.

2. See CW 34 (1960-61) 116.

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on techniques and stylistic differentiae rather than iconography (an outgrowth of methods developed by Venturi, Berenson, and, especially in the field of ancient art, by Beazley. The author is thus able to distinguish the rare but exciting classical element from the consciously followed "barbaric" Celtic-Anglo-Saxon tradition in the Northumbrian Renaissance. The contribution of the Carolingian Renaissance — in manuscripts and ivory carvings rather than in large-scale sculpture — to Romanesque and Gothic art is clearly demonstrated, and Charlemagne's real interest in what antiquity meant and the effects of this interest are contrasted with the unproductive, short-lived interest and reluctant degeneration of the Ottonian Renaissance.

The last two chapters, on the Twelfth Century Renaissance, show the author at his best; the tight restrictions of the lecturer's technique are loosed. We meet the startlingly beautiful classical font at Liège, a cathedral at Autun reflecting the city's Roman gate, the cathedral of St. Gilles (where, I suspect, the author fails to consider the influence of the splendid Roman theater nearby at Orange). Some iconographic studies, replacing drill techniques, undercutting, tridimensional outlines, and the like reveal Mr. Oakeshott's interest in his material. Classical scholars may feel that he might delve deeper — for instance to hero-Centaur battles on Parthenon or Olympia metopes, even to early Attic amphoras, for the David or Samson encounters. But this work is primarily a study of stylistic influences; so we meet interesting people like the Master of the Leaping Figures, the Antique Master of Rheims, the Master of the Archaic Smile (sometimes called the Headmaster, as the former Headmaster of Winchester ruefully notes).

The descriptive catalogue preceding the excellent illustrations is sometimes more instructive than the pages of tight argument. There is unfortunately no index, and for bibliography we are reduced to casual text references to (e.g.) Emile Mâle, Haskins, Weizmann, Professor Wormald, etc.

For a study which ends "with the transformation of French medieval sculpture by the humanism of classical art" there could hardly be a more fitting epilogue than the final plate (#143), which contrasts a serene, even severe classical group of Hera nursing Heracles with a 15th century Toulouse Virgin and Child — a charmingly tender young woman with a baby playing on her knees.

YALE UNIVERSITY

CHRISTOPHER M. DAWSON

CARL ROEBUCK, *Ionian Trade and Colonization*. ("Monographs on Archaeology and Fine Arts Sponsored by The Archaeological Institute of America and The College Art Association of America," 9.) New York: Archaeological Institute of America, 1959. Pp. ix, 148; 4 maps. \$7.50.

THE IONIAN QUESTION has always loomed large in the early development of Hellenic civilization. So far a dearth of precise evidence has prevented historians from presenting an accurate picture of the situation in Ionia between the tenth and the seventh century B.C. The present study offers a primordial step towards systematically bringing the Ionian picture into proper focus. A majority of scholars in the past insisted on the preponderance of Ionia in the post-Mycenaean world of the Aegean and her intermediary role between the Eastern Mediterranean, Anatolian, and Greek cultures. Re-examining the geographical background of Ionia, Pro-

fessor Roebuck rectifies several unwarranted notions through archaeological evidence. After an analysis of the socio-political elements involved, he scrutinizes Ionian relations with, respectively, Phrygia, Lydia, Syria, Cyprus, and the Aegean world. The problems posed by the poverty of the land, the scarcity of metals instigated the Ionian commercial as well as colonizing movements in Thrace, the Thracian Chersonese and the Propontis. Rejecting previous theories, Roebuck evaluates the trend as private enterprise rather than state-instigated policy.

For those skeptical about the value of archaeological data, the present monograph ought to be revealing. The exhaustive analysis of the ceramic evidence, coupled with the historical background produces a meticulous *compte rendu* of present-day knowledge of Ionia. One uncertain element (acknowledged by Roebuck himself) is the poverty of excavated archaeological testimony, which is essential for strengthening (or weakening) specific points. Beside Palaiasmirna and Phocaea, Ionian sites have yielded little pre-classical material. The relocations and rebuildings of several cities in the Hellenistic-Roman period render the exploration of early levels difficult, if not impossible. Surface evidence, however revealing, cannot always carry full conviction. Finally, in respect to Ionian articles of trade, one must take into account, as Roebuck realizes, those commodities which their perishable character renders archaeologically untraceable.

NEW YORK UNIVERSITY

KENAN T. ERIM

## CORRECTION

In Prof. T. G. Rosenmeyer's review of Prof. Werner Jaeger's *Humanistische Reden und Vorträge* (2d ed.; Berlin: de Gruyter, 1960) in the February issue (p. 155), a typographical error has materially distorted the sense of Prof. Rosenmeyer's remarks.

At p. 155, col. 1, par. 2 (of body of review), ll. 2 ff., please read (italics ours to indicate omitted words):

... As everyone knows, he was an early advocate of tempering the positivism of 19th century scholarship with a humanistic insistence on the enduring value of certain classical models. America, etc.

Our sincere apologies to both reviewer and author, and to readers, for an embarrassing lapse on our part.

## IN THE JOURNALS

This column is intended primarily for teachers of Latin in secondary schools. New investigations and evaluations of the lives and works of Caesar, Cicero, and Vergil, and information concerning the Rome of their era, constantly appear in classical periodicals, American and European. Unfortunately, too frequently these valuable studies are unknown or inaccessible to teachers and interested students. CW plans to summarize each month certain articles which seem pertinent to classroom use. Obviously such summaries will present, rather than criticize. Readers are urged, of course, to consult, when possible, the periodicals in which the original articles were published.

## PATTERNS IN HORATIAN LYRIC

Niall Rudd discovers "Patterns in Horatian Lyric," *AJP* 81 (1960) 373-392, in a cautious approach to imagery and structure in *Epode* 13 and *Odes* 1.4, 1.9, 2.14, and 4.7. He is concerned primarily with nature symbolism, in particular with the *vices* of the seasons and the human

life cycle. The Postumus ode (2.14), basically triadic in structure with a satiric epilogue, a melancholy poem of commonplace ideas, emerges as a great affirmation of life; the straightforward progression in the poem is enforced by the notion of wetness, the basic ingredient of the imagery. *Solvitur acris hiems* (1.4) is composed of antithetical images of liberation and constraint, cold and warmth, white and green, and the seasonal cycle is related to the cycle of life. *Diffugere nives* (4.7) develops the same cyclic design but with innovations which render the poem more somber and poignant. *Epode* 13 reveals a triple pattern of storm-calm, anxiety-cheerfulness and death-youth. The controversial Soracte ode (1.9) has the most elaborate structure or design of the poems under review. The larger pattern of winter/spring and youth/age encompasses the antitheses of white/green, cold/warm and stillness/movement. The third stanza (*permitte divis cetera*) offers a tempestuous seascape to balance the frozen Soracte landscape and deals, metaphorically, with the transfer from turbulent anxiety to calm cheerfulness.

#### FACILIS DESCENSUS AVERNO

Vergil's 'Divine Vision' is examined by J. Pearson in *CP* 56 (1961) 33-38. Anchises' re-

sponse to Aeneas in *Aeneid* 6.719-721 presents a view of human life which permeates the epic. This concept of life as a period of corruption for the soul, and bodily death as liberation for the divine element in man, provides a symbolic framework which helps the interpretation of some otherwise inscrutable passages in the *Aeneid*. The Sibyl's observations to Aeneas at Cumae (*Aen.* 6.126-131) are, literally speaking, nonsense, but measured against the basic religious concept enunciated by Anchises imply that Avernus represents the world, a veritable Hades for the descended soul; Aeneas is accordingly confronted by earthly evils as he enters Hades (*ibid.*, 273-281); the ascent of the soul *ad caelum* is accomplished by *virtus* and *pietas*, the keys to Paradise and reunion with the Divine Soul. Mercury's appearance to Aeneas at Carthage (*Aen.* 4.238-244), another troublesome passage, is interpreted by Pearson along similar philosophical-religious lines. The phrase *lumina morte resignat* indicates, metaphorically, that Mercury as psychopompus (*daemon* escort of souls) rouses Aeneas from his lethargic sleep of 'death', where *pietas* and *virtus* are ignored or neglected, to his true destiny where the eyes of the soul are open and the soul comes alive when liberated from the blind prison (*carcer caecus*). Mercury leads the soul down to mortal life, gives it sleep and takes it away (*dat somnos adimitque*) when the soul comes alive in death. Pearson's article urges students to give renewed attention to the religious and philosophical elements in Vergil's creative imagination.

#### CATULLUS AND OVID

John Ferguson examines Ovid's and Catullus' poetry for marks of similarity, indebtedness and basic divergences in *AJP* 81 (1960) 337-357. Both poets are moral and political non-conformists, but in their approach to form and matter they are poles apart, as far apart as romantic and classical poets can be. Ovid appears to have studied Catullus closely, even clinically. Ideas frequently coincide, but not verbal expression; language indebtedness is used as an allusive technique to register a point. Metrically Ovid owes practically nothing to Catullus' technique. There are certainly correspondences of mood between Ovid's journey to Tomi (*Tristia* 1.10) and Catullus' journey from the East (c.4), and between the Ovidian funeral elegy on the parrot (*Amores* 2.6) and Catullus' poem on the death of Lesbia's sparrow (c. 3). But plagiarism is not the issue. More serious, and basic perhaps to the sense of disappointment with Ovid's emotional poems, is the discovery that Ovid, unlike

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Catullus, does not express his personal emotions, involvements or experiences; at times the emotions seem to stem directly from Catullus' confessions, but expressed in the rhetorical tradition, with wit and point, with expansion and elaboration, and with a chilly detachment that contrasts strikingly with the fervor and the anguish of the earlier so-called *doctus poeta*.

MCMMASTER UNIVERSITY

A. G. McKAY

### IN THE ENTERTAINMENT WORLD RHETORIC ON SEVENTY-FOURTH STREET: UPTON SINCLAIR'S *CICERO*

An immaculate colonnade set against a sky-blue backdrop greets the playgoer entering the Seventy Fourth Street Theatre these evenings. When the houselights are dimmed, the last twenty years of Cicero's life, compressed into a little more than two hours, will erupt in his lap. He may be sprayed with a modicum or two of moisture as the First Catilinarian is delivered, smile knowingly when Clodius disrupts the *bona dea*, and blush when Catullus and his *puella* find platonic love less suitable to their instincts. Chances are, however, he will leave the auditorium with the notion that except for Cicero and his Boy Friday, Tiro, Republican Rome was a haven for types usually found in the latest John O'Hara novel. The drama in question is, appropriately enough, *Cicero*, and its author no less than Pulitzer Prize winner Upton Sinclair.

That Sinclair envisioned his tragedy as a morality for our own era rather than a literal rendition of history is evident from the illusory setting, the marked absence of any chronology, and the ubiquitous didacticism. The portico setting serves as Cicero's Palatine mansion, Pompeia's residence, Clodia's boudoir (I gather), the *curia*, Brundisium, the Tusculan villa, and the outskirts of Rome. Scene flows into scene without reference to lapse of time; a sermon refrain, not of the subtlest kind, chants the author's thesis with threnodic intensity: internal corruption has destroyed the *res publica*, and by a cyclic inference, is beckoning seductively to the twentieth century.

Once a playwright appropriates to himself the right to treat history in didactic terms, one can allow him certain licences with chronology and can even overlook his mounting a soapbox. Witness the excellent *Caligula* of the late Albert

Camus. But it is difficult to ignore faulty dramaturgy which could have been remedied by more history and less moralism.

Much of the difficulty lies in the dramatist's organization of his material. The Catullus-Clodia subplot often assumes too major a role; the love affair between poet and demimondaine requires a dramatic treatment of its own, and has little place in a political play limited to the important period of 63-43 B.C. Their liaison is doubtless linked with Sinclair's 'corruption motif', but let's remember that there were also social and economic reasons for the downfall of the republic. Furthermore, the Cicero of Sinclair was quite definitely Clodia's former lover. "He was the only man who ever satisfied me," she ruefully comments. The author could probably justify their affair from Plutarch (*Cic.* 29), but it is only one more extraneous insertion, and anecdotal at that, in a drama that could use some trenchant rewriting. Clodius, Clodia, Catullus, and Caelius could easily be eliminated with the introduction of Caesar, Antony, Brutus, Dolabella, *et al.* in their stead. And what happened to Tullia, whose death caused Cicero such sorrow? (Fortunately, no

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mention is made of his divorcing Terentia and marrying Publilia.)

Sinclair seems to have written his play on the principle that when in doubt, quote the original in translation. Padding the girders of a drama with blocks of rhetoric has always been deplored, but *Cicero* is the exception to the rule. When James Forster as the orator delivers considerable portions of the First Catilinarian and the *Pro Caelio*, when he dictates the opening of the *Tusculans* and some letters to Tiro, the drama catches fire and glows brilliantly.

The playwright uses an interesting device to introduce the excerpts from the orations. Cicero is rehearsing them before a mirror; there is a gradual blackout, and a lone spotlight is focused on the orator. The scene is no longer Cicero's home, but the senate. When he is practicing that withering denunciation of Clodia, she suddenly appears, moving slowly away from him, cringing at every verbal lash.

Sinclair's delineation of Cicero is commendable, but the other characters are nebulously defined. The playwright emphasizes the orator's vanity (just before his murder, Cicero calls himself "vanity with one foot in the grave"), his

being a *novus homo* (inadequately translated as "upstart"), his wit, and his unswerving loyalty to the republic. Terentia is properly shrewish, but Atticus has little to do but look important, and Tiro is too engaged in taking the master's dictation to become a human figure.

With James Forster at the helm denouncing Catiline and Clodia, *Cicero* is smooth sailing. Unfortunately, the play encounters too many squalls, which could easily have been lulled, and often flounders. The brilliant rhetoric is at a premium, and there are unnecessary fringe benefits for modern taste. Teachers and mature students, however, could derive a great deal from Forster's electric renditions. These alone are worth the price of admission.

IONA COLLEGE

BERNARD F. DICK

*Cicero* opened Feb. 8, 1961, at the St. Mark's Theatre, 133 Second Ave., New York City, where Mr. Dick viewed the proceedings. Enchanted by Mr. Dick's original heading, "Rhetoric on Second Avenue," but not wishing to mislead, we have taken the liberty of making the necessary topographical corrections in head and "story," though the production has since moved to the "E. 74 St. Th'tr (334 E. 74, bet. 1 & 2 Av.) LE 5-5557" (*New York Times*, Feb. 26, 1961).—Ed.

#### CAAS ANNUAL MEETING

(Continued from Page 173)

##### Executive Committee

The members of the CAAS Executive Committee will meet Friday morning at 10, in Room 302 at Hunter College, and will lunch together informally in the Faculty Cafeteria of the College at the close of their meeting.

##### Program

There will be three sessions for the presentation of papers, Friday afternoon at 2:30, Saturday morning at 10:30, and Saturday afternoon at 2:30, all in the North Lounge (Room 300) on the third floor of the College. Dinner, on Friday, at 6:30, and lunch on Saturday, at 12:30, will take place in the Faculty Dining-Room. Every effort will be made to begin each function promptly at the time set, with no preliminary "akademisches Viertel." A special program is being planned to follow the dinner.

##### Speakers

At the time that this issue of *CW* goes to press, the CAAS President, whose responsibility it is to plan the program, has not yet had answers from all those whom she has invited to participate; but she is pleased and proud to report that she has already received a number of sent papers include the following: Miss C. E. Ileen Donoghue, teacher of Latin at Bloomfield,

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N.J., High School: "Living Classroom Latin"; Dr. Thelma B. DeGraff, Associate Professor of Classics at Hunter College: "The Welfare State in Plato and Cicero"; Mr. Alastair Guinan, Lecturer in English, Hunter College School of General Studies: "The Translator at Bay: Problems of Style, Idiom, and Meaning"; Rev. William C. McCusker, S.J., Headmaster of Regis High School, New York City: subject to be announced later; Dr. Helen North, Associate Professor of Classics at Swarthmore College: "The Naturalization of *Sôphrosynê* in Rome"; Dr. Ralph L. Ward, Associate Professor of Classics, Yale University: "Evidence for the Pronunciation of Latin." There will be a joint report (illustrated), on "Life in a Greek Village," by Dr. Harry L. Levy, Dean of Students and Professor of Classics at Hunter College, and Dr. Ernestine Friedl (Mrs. Harry L. Levy), Associate Professor of Anthropology at Queens College. Mr. Irving Kizner, Teacher of Classical Languages at Hunter College High School, will give a demonstration of a Latin lesson taught to an eighth year class (second year of junior high school) from Hunter College High School. Mr. Kizner, Managing Editor of CW, is also planning a publishers' exhibit.

### Meals

Since the College has not the facilities of a public restaurant, reservations, and, if necessary (*absit omen!*), cancellations, must reach it in advance, preferably no later than Tuesday, April 25. A check to cover the cost (\$4.85 for the dinner, \$2.65 for the lunch) should accompany the reservation. The registration fee (\$0.50 for students, \$1.00 for others) may be paid at the same time, though this is not necessary. Reservations should be sent to the Chairman of the Local Committee, Prof. Thelma B. DeGraff, 695 Park Avenue, New York 21. (The form printed below may be used.) Tickets will not be mailed, but will await members on their arrival at the Registration Desk, outside the North Lounge.

Formal or informal dress may be worn at the dinner. If any women wish to change their dresses at the College between the afternoon session and the dinner, privacy can be provided for them.

### Transportation

The address of Hunter College is 695 Park Avenue, New York 21, N.Y., and its telephone number is TRafalgar 9-2100. It is located on the square block bounded by Park and Lexington

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#### *Accommodations*

Members are expected to make their hotel reservations for themselves. Some conveniently located hotels, with prices for room with bath as quoted either by the hotels directly or by the Visitors Information Bureau, are listed below:

Barbizon (for women only), Lexington Ave. and 63rd St. Single \$8-11.50; double \$15.50-

16.50; 2 singles with 1 bath between them, \$7.50-8.50 each.

Belmont-Plaza, Lexington Ave. and 49th St. Single \$8.50-16; double \$14-19.

Biltmore, Madison Ave. and 43rd St. Single \$8-25; double \$12.50-30. Special faculty rates: single \$10.95; double \$14.95.

Commodore, Lexington Ave. and 42d St. Single \$7-19; double \$12.50-25.

Delmonico, Madison Ave. and 59th St. Single \$15; double \$20.

Lexington, Lexington Ave. and 48th St. Single \$9.95-15.25; double \$14.25-20.25.

Mayfair, Park Ave. and 65th St. Single \$18; double \$20.

Roosevelt, Madison Ave. and 45th St. Single \$7-20.50; double \$12-25.50.

Shelton-Towers, Lexington Ave. and 49th St. Single \$10-16; double \$13-18.

Tudor, Second Ave. and 42d St. Single \$5-8; double \$9-16.

Westbury, Madison Ave. and 69th St. Single \$14-20; double \$18-25. Garage \$3.

Within easy walking distance from Hunter are the Westbury (2 minutes), Mayfair (5 minutes), Barbizon (7 minutes), Delmonico (10 minutes). None of the other hotels is more

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#### Local Committee

The Local Committee consists of the following: Prof. Stanislaus A. Akielaszek, St. John's College, President of the Catholic Classical Association of Greater New York; Prof. Thelma B. DeGraff, Hunter College, Committee Chairman; Prof. Israel Edward Drabkin, City College; Mrs. Mabel Burke Finnigan, Julia Richman High School, Committee Secretary; Prof. Konrad Gries, Queens College; Prof. Moses Hadas, Columbia University; Prof. E. Adelaide Hahn, Hunter College, President of the CAAS; Dr. Theodore Huebener, Board of Education of the City of New York, Director of Foreign Languages; Prof. Jotham Johnson, New York University, President of the New York Classical Club; Mr. Irving Kizner, Hunter College High School; Prof. Samuel Lieberman, Queens College; Miss Vivian H. Neale, Brearley School; Prof. Edward A. Robinson, Fordham University; Mr. Stuart Shaw, Metropolitan Museum of Art; Prof. William H. Stahl, Brooklyn College.

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## NOTES AND NEWS

### AMBASSADOR BOLAND TO ADDRESS CAAS

The Hon. Frederick H. Boland, Permanent Representative of Ireland to the United Nations and President of the 15th U. N. General Assembly, will be the principal speaker at the dinner session of the annual CAAS spring meeting, New York City, April 28, 1961. Word of Mr. Boland's acceptance was received too late to permit inclusion in the announcement appearing elsewhere in this issue.

Ambassador Boland, a graduate of Trinity College, Dublin, was, many metropolitan colleagues will recall, a Guest Examiner at the Fordham University Horace Academy in May 1960, on which occasion his penetrating and witty questions memorably demonstrated the range and depth of his classical interests. His topic for the CAAS meeting will be announced in the April issue.

### CAAS SUMMER WORKSHOP

The Latin Workshop held at Western Maryland College with the cooperation of The Classical Association of the Atlantic States will meet this year June 26 - July 14. The association is making three fifty dollar scholarships available for members of CAAS, and requests for application forms should be sent to the chairman of the scholarship committee, Miss M. Corinne Rosebrook, Sidwell Friends School, 3825 Wisconsin Ave., N.W., Washington 16, D.C. Participation in the Workshop carries three hours graduate credit.

Teachers who wish to earn six hours credit in a sum-

mer and can attend a full session June 22 to July 26 may take the Latin Workshop program plus a new course in Classical Civilization and Ideas. This course concentrates on ideas of the Greeks and Romans which have influenced our western tradition, presented in the context of Greek and Roman history. The course will be particularly oriented to classical ideas, but will deal with the readings as literature and will consider Greek and Roman art.

A brochure describing the Workshop program is available from Prof. W. R. Ridington, Director, Western Maryland College, Westminster, Md.

Donations to the CAAS Workshop scholarships are cordially invited. Checks may be made payable to Prof. J. A. Maurer, Sec.-Treas., C.A.A.S., Lehigh University, Bethlehem, Pa.

### CENTER FOR HELLENIC STUDIES: FELLOWSHIPS

Harvard University announces the offer of six or seven junior fellowships at its recently established Center for Hellenic Studies, near Dumbarton Oaks, Washington, D.C. The Center made possible by a grant of \$5 million by the Old Dominion Foundation, seeks to advance teaching and research concerned with classical Greek culture and the Hellenic tradition. Annual stipends will be \$6,000; tenure will usually be for one year, though renewals will be considered. Candidates should be in their twenties or early thirties, and should normally (though not necessarily) have their doctorates (or equivalent). Applications or nominations should be sent to Prof. J. P. Elder, Graduate School of Arts and Sciences, 471 Broadway, Cambridge 38, Mass., if possible by March 15, 1961. Selections will be announced about April 1.

### CALENDAR OF EVENTS

March (*quam primum*). University of Pittsburgh: Marshall Fund grants (\$500; some reserved for freshmen). Write Prof. A. M. Young, U. of Pittsburgh, Pittsburgh 13, Pa.

March 15. Tufts University—VSA: classical study at Cumae (see CW, Feb. 1961, p. 170). A limited number of places are being reserved for graduate students and secondary school teachers, contact Prof. V. L. Johnson, Tufts University, Medford 55, Mass.

Center for Hellenic Studies: fellowships. See announcement this issue.

March 17-18. Eta Sigma Phi: 33d National Convention, Marquette University, Milwaukee, Wis. See Nuntius, March 1961, pp. 21ff.; or contact Prof. H. R. Butts, Exec. Sec., Birmingham-Southern College, Birmingham 4, Ala.

April 1. CCA(NE): Translatio Studii contest. Essays due (see CW, Dec. 1960, p. 106).

April 6-8. CAMWS: 57th annual meeting Cleveland, Ohio, at the invitation of John Carroll University, in cooperation with Western Reserve University, The Classical Club of Greater Cleveland, and the Cleveland Chapter, AIA. Program: CJ, March 1961, pp. 255-258; or write Prof. P. R. Murphy, Sec.-Treas., Ohio University, Athens, Ohio.

April 7-8. CANE: 57th annual meeting, Holy Cross College, Worcester, Mass. See CJ, March 1961, p. 288; or write Prof. C. W. Barlow, Sec.-Treas., Clark University, Worcester 10, Mass.

Apr. 28-29. CAAS Spring Meeting, New York City.

## BOOKS RECEIVED

- Archaeological Reports for 1959-1960*. Oxford, England: Council of the Society for the Promotion of Hellenic Studies and The Managing Committee of the British School of Archaeology at Athens, 1960. Pp. 60; ill. \$1.25.  
Contents: M. S. F. Hood: Archaeology in Greece, 1959; J. M. Cook: Greek Archaeology in Western Asia Minor; Recent Acquisitions by the British Museum.
- ATWATER, RICHARD (tr.). *Procopius, Secret History*. Foreword by ARTHUR E. R. BOAK. Ann Arbor: University of Michigan Press, 1961. Pp. xvi, 150. \$4.50.
- BOESE HELMUT (ed.). *Procli Diadochi Tria Opuscula (De Providentia, Libertate, Malo) Latine Guilelmo de Moerbeke Vertente et Graece ex Isaaci Sebastocratoris Alorinque Scriptis Collecta*. ("Quellen und Studien zur Geschichte der Philosophie." 1.) Berlin: Walter de Gruyter & Co., 1960. Pp. xxxi, 343. DM 78.
- BUTCHER, S. H. (tr.). *Aristotle's Poetics*. With an introductory essay by FRANCIS FERGUSON. ("A Dramabook," D27.) New York: Hill and Wang, 1961. Pp. 118. \$1.25 (paper); \$3.50 (cloth).
- CARCOPINO, JÉRÔME. *Daily Life in Ancient Rome: The People and the City at the Height of the Empire*. Translated from the French by E. O. LORIMER. Edited with Bibliography and Notes by HENRY T. ROWELL. ("A Yale Paperbound," Y-28.) New Haven: Yale University Press, 1960. Pp. xi, 342; map. \$1.45.  
Orig. publ. Paris 1939; rev. CW 32 (1958-59) 233f. (R.M. Haywood). Eng. ed., New Haven 1940; rev. CW 34 (1940-41) 150 f. (M. Hammond).
- DELANEY, LESLIE PAYNE. *Sinop in Ancient Times*. Photography by EDWARD H. SVOBODA. San Antonio, Texas, 1960. Pp. 56; 29 figs. in text. \$2.00. (Available from the author, 232 E. Craig Pl., San Antonio 12, Tex.) Ancient Sinope.
- DEWEY, ROBERT E., FRANCIS W. GRAMLICH, DONALD LOFTSGORDON (edd.). *Problems of Ethics. A Book of Readings*. New York: Macmillan Co., 1961. Pp. ix, 483. \$6.00.  
Selections include one excerpt from Plato (Rep. II "Gyges"), two from Aristotle (sels. from E.N. I. II, X; De Mot. An. ch. 7).
- DÜLL, RUDOLF (ed., tr.). *Corpus Iuris*. Eine Auswahl der Rechtsgrundsätze des Antike. Uebersetzt und mit dem Urtext herausgegeben. ("Tusculum-Bücherei.") 2d ed. Munich: Ernst Heimeran Verlag, 1960. Pp. 251. DM 10.80.
- ECHOLS, EDWARD C. (tr.). *Herodian of Antioch's History of the Roman Empire From the Death of Marcus Aurelius to the Accession of Gordian III*. Berkeley and Los Angeles: University of California Press, 1961. Pp. xi, 220. \$5.00.
- FONTENROSE, JOSEPH. *The Cult and Myth of Pyrrhos at Delphi*. ("University of California Publications in Classical Archaeology," Vol. 4, No. 3.) Berkeley and Los Angeles: University of California Press, 1960. Pp. v, 191-266; plates 18-19, 2 figs. in text. \$2.50.
- GEIST, HIERONYMUS (ed., tr.). *Pompeianische Wandinschriften*. 400 Originaltexte mit Uebersetzung und Angabe des Fundortes. Zweite erweiterte Auflage unter Mitarbeit von WERNER KRENKEL. ("Tusculum-Bücherei.") Munich: Ernst Heimeran Verlag, 1960. Pp. 111. DM 8.50.
- GERLACH, WOLFGANG (ed., tr.). *Publius Ovidius Naso, Fasti*. Lateinisch-deutsch. ("Tusculum-Bücherei.") Munich: Ernst Heimeran Verlag, 1960. Pp. 435. DM 16.
- GRANT, MARY (tr.). *The Myths of Hyginus*. Lawrence, Kansas: University of Kansas Press, 1960. Pp. 244. \$4.00 (cloth); \$3.50 (paper).
- GRANT, MICHAEL. *The World of Rome*. ("The World Histories of Civilization.") Cleveland and New York: World Publishing Co., 1960. Pp. xxi, 323; 64 plates, 45 figs. in text, 6 maps. \$6.50.
- Grèce, Greece, Griechenland. ("Gold-Leaf Travel Photo Book.") Bern, Switzerland: Hallwag AG, 1960. 152 pages of pictures. \$1.95. (Distrib. in U.S.A. by Taplinger Publishing Co., Inc., 199 W. 57th St., N.Y. 19.)
- GRENE, DAVID, and RICHMOND LATTIMORE (edd.). *The Complete Greek Tragedies*. Vol. I: Aeschylus I. ("A Modern Library Book," ML310.) New York: Random House, n.d. Pp. vi, 245. \$1.95.  
Contents: Agamemnon, The Libation Bearers, The Eumenides (tr. Richmond Lattimore); Prometheus Bound (tr. David Grene).
- GRIFFITHS, ANNA H. *The Blue Book of Latin*. A Simplified Text for Review. New York: Regents Publishing Co., Inc., 1960. Pp. 174; ill. \$0.85.
- HUNNINGHER, BENJAMIN. *The Origin of the Theater*. ("A Dramabook," D28.) New York: Hill and Wang, 1961. Pp. x, 114; 32 ill. \$1.35 (paper); \$3.75 (cloth).  
Orig. publ. The Hague 1955; rev. CJ 52 (1956-57) 95 f. (W. A. McDonald).
- JONES, A. H. M. *Studies in Roman Government and Law*. New York: Frederick A. Praeger, 1960. Pp. viii, 243. \$6.00.
- KERÉNYI, KARL. *Streifzüge eines Hellenisten: Von Homer zu Kazantzakis*. Zurich: Rhein-Verlag, 1960. Pp. 109. DM 9.80.  
Contents: Homer und die Kämpfer um seinen Gesang; Geburt und Wiedergeburt der Tragödie: Vom Ursprung der italienischen Oper zum Ursprung der griechischen Tragödie; Niko Kazantzakis oder Nietzsches Fortsetzung in Griechenland; Nachwort: Ueber den neuen Menander.
- KRANER, FR., and W. DITTENBERGER (edd.). *C. Iulii Caesaris Commentarii De Bello Gallico*. Vol. III: Buch VIII und Register. 18th ed. by HEINRICH MEUSEL. Nachwort und bibliographische Nachträge von HANS OPPERMANN. Berlin: Weidmannsche Verlagsbuchhandlung, 1960. Pp. 234. DM 18.  
Vols. I-II rev. CW 54 (1960-61) 132 (J. W. Halporn).
- LENZEN, VICTOR F. *The Triumph of Dionysos on Textiles of Late Antique Egypt*. ("University of California

In writing advertisers, please mention CW.



- Publications in Classical Archaeology," Vol. 3, No. 1.) Berkeley and Los Angeles: University of California Press, 1960. Pp. 1-38; plates 1-11. \$1.50.
- MAIURI, AMEDEO. *Pompeian Wall Paintings*. ("Orbis Pictus," 4.) Bern, Switzerland: Hallwag, 1960. Pp. 9 (Introduction); 19 plates (in color) with facing text (in English). \$2.00. (Distrib. in U.S.A. by Taplinger Publishing Co., Inc., 119 W 57th St., N.Y. 19.)
- OLECK, JACK. *Messalina*. ("A Dell Book," F103.) New York: Dell Publishing Co., 1960. Pp. 352. \$0.50. Novel. Orig. publ. 1959, by Lyle Stuart.
- Opuscula Romana. Vol. II ("Acta Instituti Romani Regni Sueciae," Ser. in 40, 20.) Lund: C. W. K. Gleerup, 1960. Pp. 123; 37 plates, 15 figs. in text. Sw.Crs. 60.  
Rev. in this issue by F. P. Johnson.
- PARMELEE, MAURICE. *The History of Modern Culture*. New York: Philosophical Library, 1960. Pp. x, 1295. \$10.00.  
By the author of *The New Gymnosophy*, *The Play Function of Sex*, etc., etc.
- PAYNE, ROBERT. *The Splendor of Greece: A Journey into the Sunlight*. New York: Harper & Bros., 1960. Pp. xiii, 200; ill. \$5.95.
- POWERS, ANNE. *No King But Caesar*. Garden City, N.Y.: Doubleday & Co., Inc., 1960. Pp. 338. \$3.95.  
Historical novel of Roman Empire and early days of Christianity.
- SCHÖNE, WILHELM (ed., tr.), with the collaboration of WERNER EISENHUT. *Sallust, Werke und Schriften. Lateinisch-deutsch*. ("Tusculum-Bücherei.") 2d ed. Munich: Ernst Heimeran Verlag, 1960. Pp. 551. DM 16.50.
- SUTHERLAND, DONALD (tr.), and HAZEL E. BARNES. *Hippolytus in Drama and Myth*. ("A Bison Book Original," BB 103.) Lincoln, Neb.; University of Nebraska Press, 1960. Pp. 124. \$1.00.  
Contents: *The Hippolytus of Euripides. A New Translation by Donald Sutherland. The Hippolytus of Drama and Myth. A Study by Hazel E. Barnes.*
- TREU, MAX (ed., tr.). *Menander, Dyskolos*. Griechisch und deutsch mit textkritischem Apparat und Erläuterungen. ("Tusculum-Bücherei.") Munich: Ernst Heimeran Verlag, (1960). Pp. 152; frontispiece. DM 8.50.
- WELSMAN, ERNST. *Your Holiday in Greece*. New York: Taplinger Publishing Co., Inc., 1960. Pp. 240; 24 plates, 11 maps and sketch-plans. \$2.95.
- WHISTON, WILLIAM (tr.). *Flavius Josephus, The Great Roman-Jewish War: A.D. 66-70 (De Bello Judaico)*. Revised by D. S. MARGOLIOUTH. Edited, with an introduction, by WILLIAM R. FARMER. Including *The Life of Josephus*. ("Harper Torchbooks, The Cloister Library," TB74.) New York: Harper & Bros., 1960. Pp. xv, 332. \$1.60.
- WILLIGE, WILHELM (ed., tr.). *Propertius, Elegien*. Lateinisch und deutsch ("Tusculum-Bücherei.") 2d ed. Munich: Ernst Heimeran Verlag, 1960. Pp. 306. DM 10.80.

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